# MAXIMUMROCKNROLL

#133/JUNE 1994/$2

# MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

**MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.**

**#46/Mar '87.** False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

**#47/Apr '87.** Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

**#48/May '87.** Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

**#50/Jul '87.** Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

**#55/Dec '87.** Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

**#58/Mar '88.** Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

**#59/Apr '88.** Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

**#60/May '88.** Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

**#61/Jun '88.** Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

**#62/Jul '88.** No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

**#64/Sep '88.** Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

**#65/Oct '88.** SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

**#67/Dec '88.** Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

**#68/Jan '89.** The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

**#74/Jul '89.** Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

**#76/Sep '89.** Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

**#78/Nov '89.** Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

**#79/Dec '89.** Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

**#82/Mar '90.** Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

**#83/Apr '90.** Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

**#84/May '90.** Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

**#87/Aug '90.** Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

**#88/Sep '90.** The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

**#91/Dec '90.** Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

**#93/Feb' 91.** Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

**#97/Jun '91.** NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

**#99/Aug '91.** Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

**#100 pt 1/Sep '91.** Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

**#100 pt 2/Sep '91.** The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

**#101/Oct '91.** The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revolutions."

**#102/Nov '91.** Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

**#103/Dec '91.** Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

**#106/Mar '92.** Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

**#109/Jun '92.** "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

**#110 pt 2/Jul '92.** "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

**#111/Aug '92.** Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

**#112/Sep '92.** Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

**#113/Oct '92.** Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

**#114/Nov '92.** Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

**#116/Jan '93.** The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

**#117/Feb '93.** New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

**#118/Mar '93.** Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

**#119/Apr '93.** Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

**#120/May '93.** Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

**#121/June '93.** Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

**#122/July '93.** Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

**#123/Aug '93.** Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

**#124/Sept '93.** GG Allin, The Unknown, Ruts, Crocodile Skink, Jackknife, Shitmaker, Garlic Boys, Bollweevils, "Meat People".

**#125/Oct '93.** Chaos UK, Not So Happy, Stand-Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

**#126/Nov '93.** The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

**#127/Dec '93.** Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

**#128/Jan '94.** Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

**#129/Feb '94.** "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

**#130/Mar '94.** Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

**#131/Apr '94.** Rev Norb, Rip Offs, Devil Dogs, Cows, The Gits, Johnny Thunders, Cara De Nada, Rezillos, Disgrace, PPZ30, "Cyberpunk, ""Mad Vlad Zhirin-ovsky."

**#132/May '94.** The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "Three Strikes."

**#133/June '94.** Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

**BACK ISSUE SALE: For every 3 you purchase, get a 4th one free!!**
**Please list alternates in case we're out of a particular issue. Price list is on next page.**

**SUBSCRIPTIONS:**
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*Canada:* Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
•*Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*South America:* Copies are $4.00 each/ 6 issue sub for $24.00.
•*U.K./Europe:* Copies are $5 each/ 6 issue sub for $30.
•*Australia, Asia, Africa:* Copies are $6.50 each/ 6 issue sub for $39.00 (US dollars).

**BACK ISSUES AVAILABLE:**
Back issues 46-48, 50, 55, 58-62, 64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia. Back issues 65, 67-68, 74, 76, 78, 82-85, 87-88, 91, 93, 97-98, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 101-103, 106, 109, 110 (pt 2), 111-114, 116 are: $2.50 each ppd in U.S., $2.75 Canada/ Mexico, $5.00 Europe, $4.50 South America, $7 Asia/ Australia. Back issues 117-133 are as stated above in subscription info.

**DEADLINES FOR NEXT ISSUE:**
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

**AD SIZES AND RATES:**
We only run ads for releases we're reviewing.
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

**CLASSIFIEDS:** 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

**COVER:** Martin Sprouse & Winni Wintermeyer

**SELL MRR AT GIGS:** Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

**STORES:** If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561/ Fax/Modem (415)648-5816

## IMPORTANT NEW AD INFO

**Beginning with issue 135 (the August issue, with an ad due date of June 30), we will be making a few changes in our ad prices and policy.**

**We will be eliminating 1/2 page ads. Currently, most such ads could be easily transformed into 1/3 square ads without a loss of content. The additional space gained from that should help us reduce our ad backlog (about 1-2 months), our classified backlog (1 month), and our interview backlog (3-4 months).**

**We should also then be able to accomodate some advertisers that were having their ads rejected because they highlighted releases that we were no longer reviewing. Those people should be able to get generic catalog ads in (I suggest the 1/6 or 1/3 long size), as long as the majority of their releases are still within our musical area of coverage (generally speaking, that's classic punk rock, garage punk, and punk hardcore).**

**We will also be upping the ad rate on the 1/3 page sizes, as this elimination of 1/2 page ads will lead to a loss of approximately $14,000 a year. By changing some rates, it will hopefully lower our loss to about $10,000 a year instead.**

**Here are the new ad rates:**
**1/6 page (2 1/2" x 5") $20**
**1/3 page long (2 1/2" x 10") $50**
**1/3 page square (5" x 5") $60**

**Thanks,**
**Tim**

# MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will

| | |
|---|---|
| **CKMS** | Waterloo, Ont |
| 100.3FM | Friday 10PM |
| **KALX** | Berkeley, CA |
| 90.7FM | Wednesday midnight |
| **KDVS** | Davis, CA |
| 90.3FM | Wednesday 1AM |
| **KMNR** | Rolla, MO |
| 89.7FM | Thurs noon/Sun midnight |
| **KSCL** | Shtreveport, LA |
| 91.3FM | call station |
| **KZUM** | Lincoln, NE |
| 89.3FM | Sunday 1AM |
| **WBAR** | New York, NY |
| 87.9FM | Monday 6PM (campus only) |
| **WBNY** | Buffalo, NY |
| 91.3FM | Thurs 6PM |
| **WCNI** | New London, CT |
| 91.1FM | Saturday midnight |
| **WDBM** | E. Lansing, MI |
| 88.9FM | Thursday midnight |
| **WESQ** | Rocky Mount, NC |
| 90.9FM | Wednesday 11PM |
| **WPRK** | Winter Park, FL |
| 91.5FM | Wednesday 10PM |
| **WSPN** | Saratoga Springs, NY |
| 91.1FM | Tuesday 11PM |
| **WUTK** | Knoxville, TN |
| 90.3FM | Friday 11PM |
| **WVKC** | Galesburg, IL |
| 90.7FM | Thursday 9AM |
| **WYRE** | Waukesha, WI |
| 103.9FM | Sunday 9PM |
| **Radio Pomme** | Louviers, France |
| 91.6FM | Saturday 5PM |
| **Radio Skidrow** | Sydney, Australia |
| 88.9FM | Monday 8PM |

**RADIO STATIONS:** MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

# TOP 10

**For what it's worth, here's some of the MRR crew's current Top 10 lists.**

### *FRANCISCO ALEGRIA*

- LASH OUT/CONTENTION-split EP
- INSTRSPECT-EP
- MIND OVER MATTER-Security-LP
- ULTIMOS DE CUBA-Blosas Negras-LP
- NO VIOLENCE-Social Justice-EP
- RESSURECTION-I Refuse-LP
- INFEST-Not Over Yet-EP
- PROVISIONAL-It Was Always....-EP
- DOG TIRED-In Spite Of The People-EP
- OUTSPOKEN/UNDERTOW-live

### *MATT AVERAGE*

- OUTSPOKEN-live/UNDERTOW-live
- Dangerfox-#2-zine
- Zips & Chains-#9-zine
- HALF MAN/CONNIPTION-split EP
- Snak Fud-#7-zine/Waffle-#4-zine
- PORTRAIT OF PAST-live
- LASH OUT/CONTENTION-split EP
- IGNITION-Complete Services-CD
- Ben Is Dead-#23-zine
- INFEST-Not Over Yet-EP

### *SUZANNE BARTCHY*

- THE OFFSPRING-Smash-LP
- INSOMNIACS-Walpurgis Urges-10"
- KRONTJONG DEVILS-Movin' With-EP
- PHANTOM SURFERS-live
- THE MUMMIES=Party At Steve's House-LP
- THE BRENTWOODS-Go Get Bent-EP
- RED AUNTS-Bad Motherfucker-LP
- THE LINKERS-Suzy-EP
- ARMITAGE SHANKS-Takin' The Piss-LP
- THE QUEERS-Grow Up-LP

### *PAUL CURRAN*

- GROUND ROUND-Confused & Unknown-EP
- V/A-Shreds Vol 1-CD
- IDA-Salute-EP
- RED #9-Mary-EP
- G-WHIZ.SIX-split EP
- THE BRENTWOODS-Go Get Bent-EP
- EGGPLANT-Sweet Anarchy-EP
- PUSSYCAT TRASH/RAZORBLADE SMILE-split 45
- RAN-Little Tasmania-EP
- ROB JOBS-EP

### *JOE DONOHOE*

Duh?

### *LALI DONOVAN*

- BUTT TRUMPET-Primitive Enema-LP
- MOTARDS-I'm A Criminal-EP
- FLUF-Whitey On The Moon-LP
- ARMITAGE SHANKS-Takin' The Piss-LP
- COLD WORLD-So Far So Fast-CD
- ASSUCK-Anticapitalist-CD
- HAMMERHEAD-live
- V/A-Mayfair Bound-2xEP
- DISASSOCIATE-Murder The Mind-EP
- FUMES-live

### *KARIN GEMBUS*

on tour

### *MICHELLE HAUNOLD*

- SICKO-You Can Feel The Love-LP
- TEENGENERATE-Sex Cow-45
- THE BRENTWOODS-Go Get Bent-EP
- MORAL CRUX/MOTHERLOAD-split EP
- INSOMNIACS-Goin' Out Of My Mind-EP
- INSOMNIACS-10"
- GREY SPIKES-Detroit California-EP
- SWINGIN' TEENS-If You Hate Me-EP
- DWARVES-That's Rock'n'Roll-45
- STIFFS-Destroy All Art-EP

### *MATT JAMES*

- CRIME-Love Us Or Hate Us-LP
- ARMITAGE SHANKS-Takin' The Piss-LP
- EARLS OF SUAVE-In My Dreamsw-45
- PHANTOM SURFERS/ASTRONAUTS-split EP
- 5.6.7.8's-I Need A Man-45
- BRENTWOODS-Go Get Bent-EP
- V/A-Surf A La Mexicana-EP
- TEENGENERATE-Sex Cow-45
- V/A-Ultra Punch Deluxe-EP
- LINKERS-Suzy-EP

### *CAROLYN KEDDY*

- MT SHASTA-Put The Creep On-LP
- SICKO-You Can Feel The Love-LP
- LEATHER UPPERS-OK, Don't Say Hi-CD
- V/A-Flex #6-EP/GAS HUFFER-Shrill Beeps-EP
- OBLIVIANS-Static Party-45
- THE BRENTWOODS-Go Get Bent-EP
- V/A-Dope Guns N Fucking Vol 8-EP
- MOTARDS-I'm A Criminal-EP
- TEENGENERATE-Sex Cow-EP
- BALDO REX-Ditch Witch Rider-EP

# TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release.

### MICK KRASH

| | |
|---|---|
| HAN-SHAN-EP | SPITBOY-Mi Cuerpo Es Mio-EP |
| ANGEL HAIR/BARE MINIMUM-split EP | PORTRAITS OF PAST-live |
| PREMONITION/INHUMANITY-split EP | ROB JOBS-EP |
| GUS-Less Than-45 | WOODEN HORSE-EP |
| Budget-#3-zine | Heart Attack-#1-zine |

### RAY LUJAN

| | |
|---|---|
| RED AUNTS-Bad Motherfucker-LP | V/A-Shreds Vol 1-CD/HITMEN 3-Bubbling-CD |
| FOUR POINT STAR-live/QUEERS-Grow Up-LP | BRENTWOODS-Go Get Bent-EP |
| RED #9-Mary-EP/ALL YOU CAN EAT-CD | SICKO-You Can Feel-LP |
| EGGPLANT-Sweet Anarchy-EP | DIRT POOR-Red Means Fire-EP |
| JON COUGAR CONCENTRATION CAMP-EP | ARCHERS OF LOAF/TREEPEOPLE-2x45 |

### TIMOJHEN MARK

| | |
|---|---|
| ARMITAGE SHANKS-Takin' The Piss-LP | MOTARDS-I'm A Criminal-EP |
| V/A-Dope Guns N Fuckin Vol 8-EP | TEENGENERATE-Sex Cow-45 |
| STIFFS-Destroy All Art-EP | ASSUCK-Anticapital-CD |
| NO VIOLENCE-Social Justice-EP | DOOM/SELFISH-split CD/SLEESTACKS-Cobain-EP |
| OBLIVIANS-Static Party-EP | HAMMERHEAD-live/FUMES-live |

### SMELLY MUSTAFA

| | |
|---|---|
| GAS HUFFER-The Shrill Beeps Of Shrimp-EP | SUPERKOOLS-CD |
| RED AUNTS-Bad Motherfucker-LP | LEATHER UPPERS-OK Don't Say Hi-CD |
| GREY SPIKES-Detroit California-EP | THE MEDIEVAL-EP |
| ANTISEEN/RANCID VAT-split EP | ALL YOU CAN EAT-Manga-CD |
| BUTT TRUMPET-Primitive Enema-LP | CHILD MOLESTERS-Surfing With-EP |

### NEIL NORDSTROM

| | |
|---|---|
| DOOM/SELFISH-split CD | EXCEREMENT OF WAR-Cathode Ray Coma-CD |
| RESSURECTION-I Refuse-LP | NO VIOLENCE-Social Justice-EP |
| V/A-Close Your Eyes And See Death-EP | FEAR OF GOD-Pneumatic Slaughter-EP |
| HAN-SHAN-EP/DISSOCIATE-EP | BUZZOVEN/GOD AND TEXAS-split EP |
| MODERAT LIKVIDATION-Kuknacke-CD | FACES OF DEATH-CD |

### JEFF RANDOM

| | |
|---|---|
| THE BRENTWOODS-Go Get Bent-EP | MOTARDS-I'm A Criminal-EP |
| INSOMNIACS-Goin' Out Of My Mind-EP | FIREWORKS-I Need Your Luven-EP |
| V/A-Ultra Punch Deluxe-EP | CRIME-Hate Us Or Love Us-LP |
| 5.6.7.8's-I Need A Man-45 | OBLIVIANS-Static Party-EP |
| KENT 3/DISAPPOINTED-split EP | WALKING SEEDS-Beat Them All-45 |

### BRUCE ROEHRS

| | |
|---|---|
| MOTARDS-I'm A Criminal-EP | SHOCK TREATMENT-Adios Tu-EP |
| TEENGENERATE-Sex Cow-45 | OBLIVIANS-Static Party-EP/STIFFS-Destroy...-45 |
| FIREWORKS-I Need Your Luven-EP | GREY SPIKES-Detroit California-EP |
| RANCID VAT/ANTISEEN-split EP | NUEVO CATECISMO CATOLICO-EP |
| RED AUNTS-Bad Motherfucker-LP | THE QUEERS/PINK LINCOLNS-split EP |

### KEN SANDERSON

| | |
|---|---|
| V/A-Close Your Eyes And See Death-EP | TEENGENERATE-Sex Cow-45 |
| ROVSVETT-Fatal Farts-CD | G-ANX-Flashbacks-CD/ASSUCK-CD |
| SPITBOY-Mi Cuerpo Es Mio-EP | 5.6.7.8's-JBoth EPs/BRENTWOODS-45 |
| V/A-CBR Hardcore '81-'85-CD | V/A-Mayfair Bound-2xEP |
| THE MUMMIES-Party At Steve's-LP | LOS HUEVOS--EP/V/A-Ultra Punch Deluxe-EP |

### JON VON

| | |
|---|---|
| INSOMNIACS-Walpurgis Urges-10" | SICKO-Feel The Love-LP |
| RED #9-Mary-EP/LINKERS-Suzy-EP | 5.6.7.8's-Jayne Mansfield-45 |
| THE STIFFS-Destroy All Art-EP | TEENGENERATE-Sex Cow-45 |
| KRONTJONG DEVILS-Movin' With-EP | MOTARDS-I'm A Criminal-EP |
| THE BRENTWOODS-Go Get Bent-EP | BOOBY TRAPS-You're On My Mind-EP |

### TIM YOHANNAN

| | |
|---|---|
| RED AUNTS-Bad Motherfucker-LP | REVOLUCION X-EP/TEENGENERATE-Sex Cow-45 |
| MALACHI KRUNCH/THE PIST-split EP | THE QUEERS/PINK LINCOLNS-split EP |
| V/A-Rüsh Limbaugh-EP/LOS HUEVOS-EP | HFL-Old School Pride-EP/ARMITAGE SHANKS-LP |
| STIFFS-Destroy All Art-EP/RED # 9-Mary-EP | BLUNDERMEN-Blunder On Bikini Island-10" |
| V/A-Comping An Attitude-10" | FIREWORKS-I Need Your Luven-EP |

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Within the last two years, nazi skinheads have beaten up at least 50 underground bands, have destroyed punk clubs and forced their way onto radio programs, have punched out zine editors, label owners and indie distributors. They threaten to stifle and ultimately control this community, and little is being done to resist this threat.

Ooops, wait a minute here. Oh, that was a column from 6 years ago. Well, let's do a little substituting and update this sucker.

**Within the last two years, major labels have bought up at least 50 underground bands, have undermined punk clubs and bought their way into radio programs, have bought off zine editors, label owners and indie distributors. They threaten to stifle and ultimately control this community, and little is being done to resist this threat.**

Now that's more like it. My point, though, is this: the punk/indie/underground scene **is under attack**, just as it was back then. No difference, except this time the thugs are smarter and richer. Their motivation is just about the same--control, power, dominance. Although the former assault was spurred by extreme right wing political rhetoric, the latter is based on more traditional corporate right wing political objectives.

There can be no middle ground or grey area when you're under attack by forces alien to the fundamental principles of a community or society. That's easy when a band or label is blatant in their changing behavior, but few are out front like that. It is usually much more difficult to discern when people you thought were your friends and were completely committed, start getting chummy with the invaders, whore themselves out, and then rationalize it under a cloak of bullshit. What does it all mean when Green Day is on MTV, or Seaweed signs to Hollywood Records for a million dollars? Or when every corporate "alternative" band has orange hair? Or when Bono and Madonna appear more threatening to the mainstream by saying "fuck" on national TV than so-called corporate punkers like Jawbox and Bad Religion who appear as meek "we're just a band" types? Or K Records being manufactured and distributed by Sub-Pop, and being partially distributed by ADA? Just what the fuck does "alternative" mean then? Or "independent"? Is Matador independent or a part of corporate WEA? Are certain rap labels being touted as "indies" by music biz mags truly independent? Is Epitaph an indie, and if so, just how did they get Rancid on MTV when no other indie band has done that in years. If Epitaph had bought Mike LaVella's *Gearhead* zine after just one issue and then hired him as editor (it was a possibility), how do we know that major labels aren't doing the same with other zines in their quest for credibility and influence? There certainly has been a proliferation of "indie" zines that have suddenly gone glossy and color, with lots of major label ads. It leaves the mind reeling with questions and doubts.

But in this age of double-speak, I feel that there are three important criteria needed here to distinguish the true indie/punk from the corporate "alternative":

1) It doesn't really matter what you say or what you sing, but how you conduct your business and what your motivation for doing it is.

2) It is only by being **completely** separated from governmental and corporate sponsorship, collusion, or connections that one can really claim to be "alternative" or "independent".

3) Unless there is an ongoing class consciousness to one's communication and expression, then it is inevitable that you will be assimilated into mainstream values, no matter how culturally "hip" you attempt to be.

In this issue, we have some totally awesome, no bullshit articles that deal with these questions, approaching it from different directions. Bobby S. Fred, who does *Ben Is Fred* zine and runs the Word Of Mouth label, used to work at a major label and sure as hell knows what he's talking about--mainly what the majors' strategy is in gaining control over and profit from the independent network, concentrating on the phony "indie" labels and distributorships. Steve Albini chips in with an article about the $ and ¢ of a band signing to a major, full of specific details on why such a move is, if nothing else, economic folly. Brian Zero then nails down the corporations in question, an excellent non-dogmatic look at the politics involved. And then Greg Lane of *The Baffler* shows us up close what the rationalizations are of an indie label that gets in bed with a major. And, of course, there are plenty of columns on the subject as well.

I'm very proud of this issue, and hope that you'll read it well, no matter what your perspective is going into it. And, if you come out of it still feeling it's OK to cooperate with these "nazi skinheads in hip garb", then it's time to hit the showers, Jack.

One afterthought: I understand why some labels feel they must submit to major label-backed distributors, because they don't have anywhere else to turn. Since the demise of independent distributors like Systematic and Rough Trade, and with no other Mordam-type families emerging, they are between a rock and a hard place. But is submitting to such a compromise really worth the price? I guess that's what happens when people try to make their living off this scene. Why do Alternative Tentacles and Lookout, who have mucho dinero and the "economic protection" of Mordam, decide to peddle their wares via Caroline? And wouldn't it be nice if some of the "indie" entities that have huge financial assets began some new indie distributorships? Shit, SubPop must have millions now (given their sales of Nirvana and Mudhoney, plus their 12 million dollar (?) settlement with their former distributor, Caroline, as reported in Billboard). Why are they linking up with ADA (Warners) instead of doing it themselves? And how about Dischord? They must have more money than they know what to do with, and since they hardly put out anything new they must be sitting around bored. Why are they still linked up with Southern? Organizations like these have some choices that most other struggling labels don't. Some new, principled and economically sound distributions would help this scene out in so many ways. It's almost criminal that it's not on the drawing board. I would be glad to commit a portion to MRR's profits to such a joint venture.

By the way, this month's cover was conceived before Kurt Cobain took his own life. Despite the bad taste it would now seem to indicate, it was not meant to personally demean him or his passing. No matter what I think of his band's actions, it is sad to see someone being in that much pain. As it turns out, this graphic idea is closer to the mark in more ways than one. And speaking of sensitivity, I thought it was oh so touching that MTV decided to interrupt playing Green Day videos to overwhelm us with Nirvana videos on the day of Kobain's death.

Finally, as Democrats and Repulicans alike join ranks to praise the late ex-President Nixon in a grotesque but illuminating display of ruling class solidarity, I just thought I'd express my feelings--and the feelings of many others I've talked to who don't seem to have access to the mass media--by saying, Richard baby, you mass murderer, you lying scumbag, you sleazy piece of shit, you epitomize everything hypocritical about this society, right down to your now putrid, rotting corpse. Oh, and fuck you too for causing my mail to be delayed. Are we going to have to go through this again soon with Reagan and Bush?!?

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| Dead Silence | Freedom | 7" | 2.30 | Vinyl Comm |
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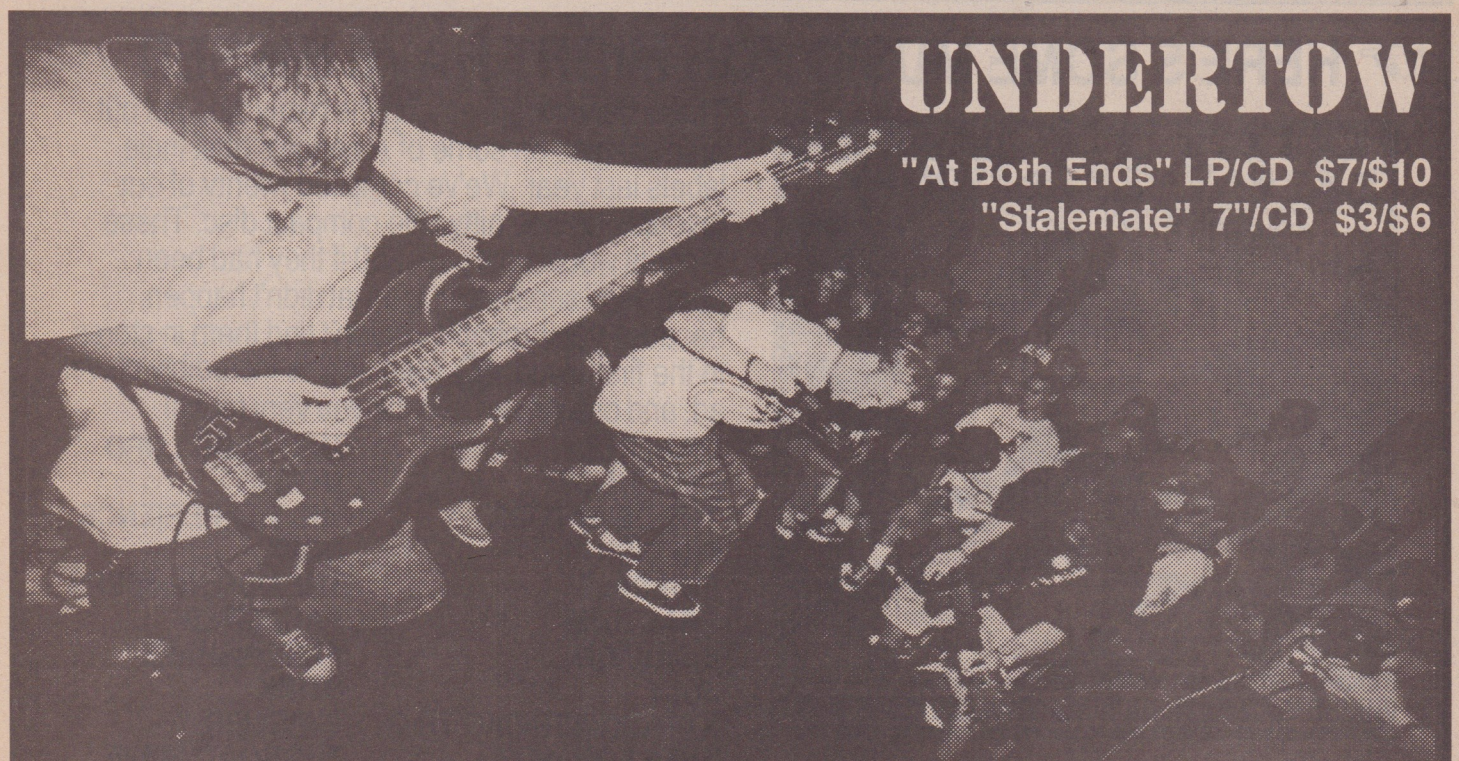

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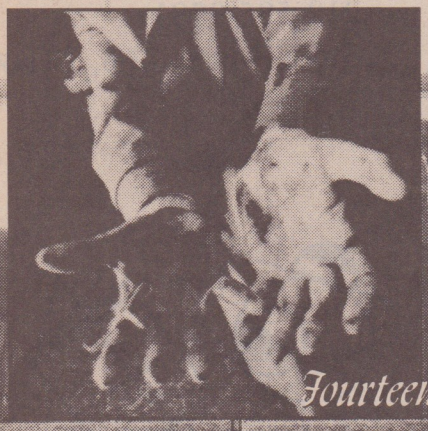

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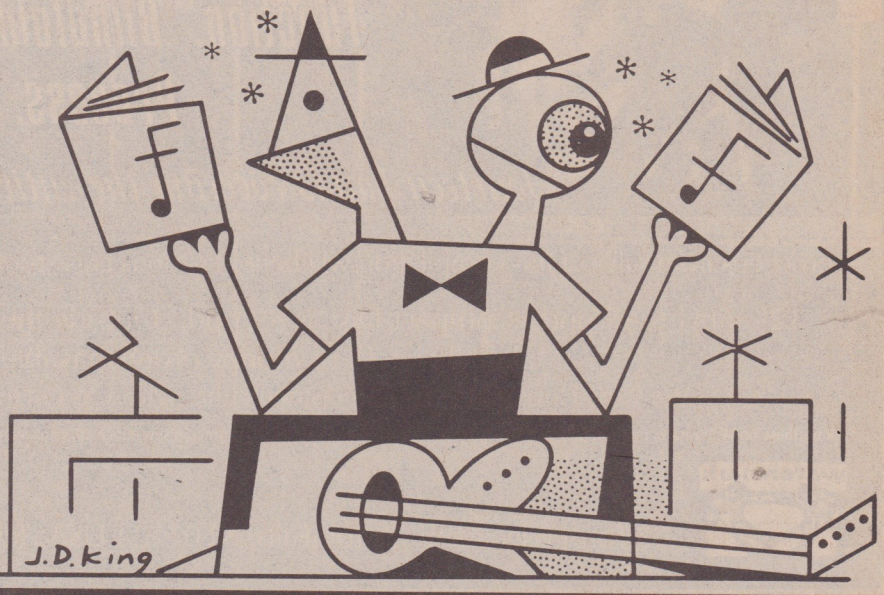


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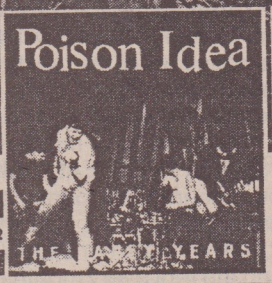


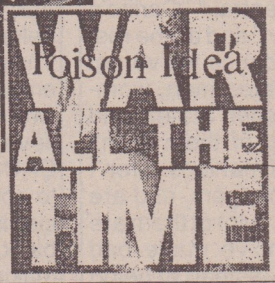


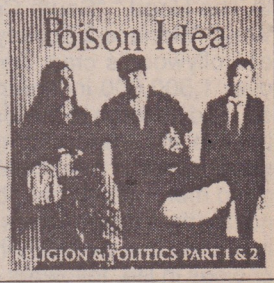


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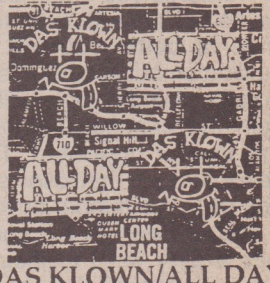


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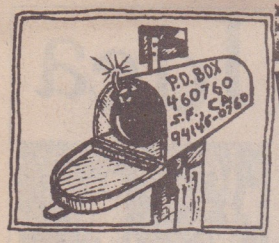



# Letters

Dear MRR,

I'm an incarcerated man in the state of New York and I'd like to take this time to share a few thoughts with you and your readers. A lot of people have the wrong impression of prisons and prisoners. They read the newspaper, magazines or watch television and they assume that the television series "Cops" or "Americas Most Wanted," is an actual appraisal of incarcerated individuals, both male and female. But most of the time nothing can be further from reality, the actual reality of the incarcerated individual. Forget the "action movies" like the "Dirty Harry" series starring Clint Eastwood or the Hannibal Lecter types as portrayed in "Silence of the Lambs." Forget "Jack City," "King Of New York," "Boyz In The Hood," "South Central," "Carlito's Way," "Menace 2 Society," and all the rest of Hollywood's crap, because we've got over 1,500,000 incarcerated men, women, and children in the United States, and believe me, the majority of them aren't serial killers or homicidal maniacs. Aren't gang members or gangbangers, and are not big time drug dealers. A lot of them are just ordinary people who've made bad choices in life, followers, instead of being leaders. There's the jealous man or woman who's doing 25 to life for shooting, stabbing or beating to death their unfaithful girlfriend, boyfriend, husband or wife. Or the abused spouse, who finally got fed up with it all and took the law into their own hands. There's the individual who just happened to be in the wrong place at the wrong time and there's also the political prisoner, incarcerated because their belief is different from that of this government's! I make no excuse for anyone because jail is not a nice place and nobody wants to be here, I'm only attempting to clear up some of the misconceptions.

The worst part of it all is that no matter how much time you do or how much remorse you feel it doesn't matter, because society will never let you forget, change or better yourself. They call it rehabilitation but actually it's institutionalization, because society will force you to remain the criminal, the bad guy, and you're forever unwanted. The stigma is like a black cloud that follows you wherever you go... the minute anyone finds out that you've been in jail your name becomes a dirty word in their mouth, and you're no longer socially acceptable, unless you return to that criminal environment where nothing matters and everyone exists from day to day! Mostly small time criminals, the forgotten, the homeless, and the lost. Where a kind word is never spoken or heard, and life exists in a crack pipe, heroin bag or some other chemical that will help one to escape the reality of themselves! This is the real prison and this is a view of the majority of real prisoners... Love, live, learn... the human family -
Ant.

Dear MRR,

You know, in zines, etc. I always hear discussions about the gender dynamics of "the punk scene." But how often do we hear stuff about the internal class dynamics of "the scene?" I think we all know that D.I.Y. punk is viewed somewhat differently by men and wimmin, but what about "punks" from a working-class background vs. "punks" from a middle-class background?

Most of us Americans have a tough time dealing with the class issue. "We" are a nation that denies the existence of class. Ask 10 Americans which social class they belong to, and at least 8 will say "middle." The perceptions of the reality do not fit the empirical facts. So then why do so many "working-class slobs" (classist lingo) believe that they are middle-class? BECAUSE IT'S THE IDEAL! Self-sufficiency to some degree, a modest level of financial independence, a little money in the bank, not having to constantly worry about making the rent every month - it's what we all want. But the middle-class lifestyle - with its relatively high level of financial security and low level of alienation from one's labor - is, and unfortunately will continue to be, out of most people's grasp.

Well, "duh" you say. The point I'm trying to make here is that, much like American society in general, "the punk scene" likes to view itself (overall) in the best possible light, regardless of what the facts may be. "We" like to think that we're all equal (Yeah right). "We" like to think that we're not sexist (Yeah right). "We" like to think that we're not ethnocentric (Yeah right). How many African-American punks do you actually know? And "we" like to think that we're not classist. Bullshit! Bike the U.S. industrial-capitalist culture at-large, class is such a defining aspect of our "subculture" that we often barely even notice it, and when class divisions do manifest themselves we often explain them away as a symptom of some other problem - which, again much like the general U.S. culture, we attribute to individual maladies of some sort.

For example, some "financially-independent punk" who started a label/zine/whatever with their trust-fund money might say: "So-and-so signed to a major - therefore that proves that they are bastards and have no values." If you think about it, it kinda sounds like something a person who started a political career with their trust-fund account might say about a single-mother who supports her kid(s) with AFDC money: "She had a kid out of wedlock, who is a bastard, therefore she has no family values." In other words, what we have, if you think about it, is a stratified subculture. You have the intelligentsia at the top (who have the money in the first place) to start the labels and zines telling all of us "poor shmucks" what our values should be.

But where in the hell do these "enshrined, core values" of this subculture (or any culture for that matter) come from? And how are they perpetuated? Why is "independence" the holy-fucking-grail of punk rock? Who is independent in modern-American capitalist society anyways? Well, people, lesson #1 in how freedom works in capitalist societies: "Those who have the capital are free, but those who have to sell their labor-power to survive are not free." So whether or not you're selling your labor to Atlantic or Alternative Tentacles, you're still selling your labor. If you're in a band, and are not wealthy enough to quit your service-sector job and start a label with the help of your rich parents (isn't that how Simple Machines got started?), then —— YOU ARE A WORKER.

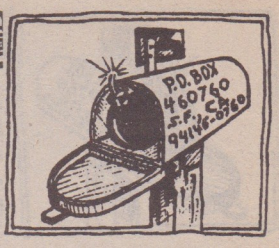
Now I know that all of us in bands would MUCH rather work for Jello Biafra than for Time-Warner. Hell knows I would! (Jello's fuckin' cool man! Just ask Bill Cosby!) But hey, for a practical, working-class realist like myself, if I had to choose between: 1) Killing myself for my music by working a bunch of shitty part-time jobs to make the rent, vs. 2) Being able to make a living at playing music without having to worry about homelessness; it's not much of a fucking choice! Only either a masochistic person, or a person who has wealthy parents to back them up if they fall on hard times would choose political correctness over having a roof over their head and food on the table. Some people can afford to be idealists. But most can't. That's the reality. Sincerely,
Jake Pickering/ 1043 E. Gorham St./ Madison, WI 53703

*Jake,*

*I found most of what you said to be pretty accurate, but I disagree with a couple of your assumptions.*

*First, usually by the time an indie band gets signed, they are already making a pretty decent amount of money off their "art", certainly more than most of the people I know who hold down "regular" blue collar jobs these days. And, as you might note in some of our articles this month (especially the Steve Albini piece), bands actually can do better by sticking to the indie in the long run. What is required is an ability to grow slow but sure, and not get the greedy "I want it all now" American*

# Letters




*rock star attitude.*

*Point #2. One of the reasons the "working class" is in such piss poor shape is because their "leadership" opted for the very same approach you're advocating, getting into bed with the class enemy. You can't have it both ways. If you decide to work hand in hand with management/ owners, then you sacrifice your independence and principles for a slightly improved standard of living—which can be whisked away at a moment's notice. Is that worth the long term price tag of economic instability, always grovelling, and losing your foundation?*

*I don't agree that the choices are buy in or fail. There is a way for people with principles, patience, and lots of determination to build an alternative that actually works. It's not pie-in-the-sky, but it is a way to make a decent living and maintain your political and social integrity—which, to me, translates as "independence." Tim*

Bottom Feeders,

Issue #129 regarding work was enough!!! All the crying from the " working class " especially Lefty Hooligan, reminds me of the mentalities I have to deal with where I work.

Where do you all think we would be if work was abolished? All in caves hunting bears and neck deep in our own filth. Face it, the problem has never been the activity of work, but the shit attitudes of those who are so lazy that any expenditure of energy past turning on the television pisses them off.

As for being equal and having all resources distributed equally - what mindless idiot thought this stuff up? The worst part is that shit was even printed in a magazine that prides itself in championing the cause of individuality. Why should I want to be equal to anyone? Why should I waste my time sharing my skills with others who couldn't reason themselves out of a paper bag?

Ayn Rand, the author of *Atlas Shrugged* and *The Fountainhead*, labeled such mentalities correctly: LOOTERS. The masses of you homo sapiens who feed off the ideas and achievements of the few true individualists.

Lefty, If you want to see where your socialistic ideas will lead, read *We The Living* by Ayn Rand. Someone who lived and saw first hand where the socialist utopian dream will lead.

—Freedom in Indiana.

*Dear Freedom,*

*Please, learn to read. Neither I nor any other MRR writer in issue #129 talked positively about "being equal and having all resources distributed equally." You're hallucinating, badly. I specifically warned against a "socialism of scarcity" because of its totalitarian tendencies. But then again, your admiration for Ayn Rand fits right in with your lack of reading skills. Former Goldwater speechwriter Karl Hess once said that, basically, she's a bad writer. Besides being a female misogynist, her quaint reliance on Aristotelian logic is suited for high school debate classes, not the real world. Propositions such as "A is A" and "A is not non-A" do not describe a world where light exhibits both the properties of particle and wave simultaneously. Similarly, humans are simultaneously individual and social beings. Indeed, a person's sense of individuality comes out of, and is not opposed to the process of socialization. A child raised by wolves, as in Kipling's fantasy, would be a wolf individually and socially; thinking, speaking and behaving much more like a wolf than a human being.*

*I've read Atlas Shrugged, The Fountainhead, and We The Living. I've also lived on a kibbutz and worked in collectives. Ayn Rand is full of shit. She commits the logical fallacy of taking a specific instance, the Bolshevik coup d'etat, to represent the whole of socialism. As for abolishing work, open your eyes. Increased permanent unemployment, part time and temp work, automation and cybernation are all indications that capitalism is already in the process of abolishing work, on its own terms. I want to get rid of work on terms that liberate the working class.*

*Yes, individual creativity and genius are responsible for much human advancement. But do you pay royalties when you start a fire or use a wheel? Individual human achievement is incorporated into the social fabric in short order. I'm perfectly willing to let you "true individualists" own your ideas and achievements while you live, knowing full well that the "mass of [us] homo sapiens" will socialize them for everyone's benefit after your death. Your use of such terms reveals your own misanthropy; your basic contempt for other people. If you want to explore a truly radical individualism, one that kick's Ayn Rand's ass, read a little Nietsche or Stirner. Lefty Hooligan*

Hello All,

I first came out to this part of Arizona at age four. My grandfather had just bought a house in the old part of Sun City, just off of 99th and Peoria. Now I'm thirty one, my grandfather still lives in that same house, and I live about two miles away with a little family of my own.

It's that "little family" I've got here that keeps me going all day at work. If I was still single, I wouldn't be doing this shit at all, trust me on this one. It's a sacrifice I know, yet it is in a half-assed way a sacrifice of my own making. Forty plus hours a week of my life, gone, wasted, never to return.

My grandfather pays slightly over $100 every month for his mortgage payment. Mine is five times that amount. So why don't I just rent for less? The answer is simple: my family.

The recent theme issue on work was a bit of fresh air for me. Now I know for certain that I'm not alone when just the idea of knowing I have to slave my ass away gets me down and depressed. It's also nice to know that there's more older punks like myself who are still here. Mid-life crisis in my early thirties? Probably so...

The main point of this letter I suppose is to say that I'm finally gearing up to get a new band going. I haven't sat at my drums for three years now. I've been trying to soundproof my garage for the past two years and all, sort of a touch and go routine that will probably never be 100% complete. Some help would be cool, if you get what I'm hinting at. I've really got no real friends here either. All the old Hippy-core crew are gone. My only real friends are the ones I write to on occasion. Most everyone at my workplace are too damn racist for me. Those that aren't are sexist as all fuck of just plain assholes. Even the few punks there (such as the bosses son) are trendy little pricks who haven't got a clue. Working there is a daily test of my tolerance.

I know this all seems jumbled and disjointed. Sorry, my state of mind gets that way at times. I really need to be back in the scene, expressing myself through my music. For years that was my life, my music. Now it seems as if my life is over, like I'm just hanging on to my past. No, time moves forward and so must I move on and realize my goals.

So then, is anyone out there? Bass or guitar players? Perhaps someone to come by and shoot the shit from time to time? Hey, get in touch, that's all that's needed.

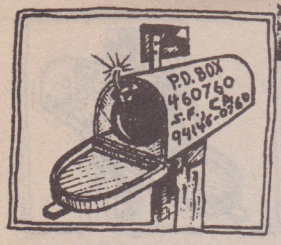
Okay, I'll sign off for now. If I do indeed hook up with the right folk and get a band going, you'll hear from me. Count on it.

Roger Armstrong/ 8546 North 108 Lane/ Peoria, AZ 85345-3487.

P.S. Hey! old friends, get in touch! I might be lazy (or just plain tired from work) about writing, but it's still nice to hear from you. I'll make the effort to write back, or call even...

Hey MRR,

I'm writing in to respond to a letter that was in your Dec. '93




# Letters

issue. (I know I'm kinda late, but our local record stores never get MRR on time).

The letter was written by M. Physema from Pennsylvania. Listen up Mr. Physema; I can't believe that you don't even know why I think you're a sneaky little thief and a loser. Well, just to fill you in, here's the deal.

In 1986, I put out a 25 pg. G.G. Allin tribute/fan magazine called *Hated In The Nation*. A year or two later I released a follow-up issue called *Hated In The Nation* #2. Then, years later, I find out that some guy is bootlegging my fanzines and selling them through the mail. I had quite a few people write to me, telling me about some guy named M. Physema that had put out a G.G. fanzine called *Hated In The Nation*. Well, it turns out, that guy is you.

You didn't ever bother to contact me, to even ask me if it was cool to sell my fanzines. You could have been cool enough to at least let me fucking know that you were going to bootleg the thing. I mean after all, it is mine. (I could have gotten you the master copies).

Now for a reply to the rest of your pathetic letter.

#1 I'm not charging anyone for my contribution(s) to any books. #2 The "Practice tapes" recordings and a lot of other rare recordings from my collection, are being released on Black & Blue Records, sometime in February 1994. It's none of your fucking business about my compensation for compiling this compact disc and supplying recordings that I taped myself from 1986-89. Besides, I'm not making a living off his name. My own band is way more important to me than any other person-band. Oh yeah, cocksucker, I very seriously doubt that G.G. Allin was embarrassed by too many things, so shut your fat face. I contributed to this CD because I am a fan.. (I don't give two shits what you or anyone thinks about it either).

Why do you care if G.G. & I didn't talk for a year before he died? So fucking what? Does that somehow not make me a fan? You remind me of some competitive little kid trying too hard to gain your daddy's approval. You Suck. Anyway, if you would've just been cool about bootlegging my shit from the beginning, we probably never would have had a problem with each other. That's all I have to say.

Anyone wanting copies of *Hated In The Nation*, #1 or 2, (from the master copies) send $6 cash and I'll send you both issues. Take It Sleezy,
Bloody Mess/ PO Box 9021/ Peoria, IL 61612

MRR,
This letter is in response to Larry Livermore's column in MRR #131 where he talks about how punks are stupid because their attitude to the zillions of people who've never seen fanzines (or the awesome writing in them) is "fuck 'em, I don't want to waste my time." This shows Larry's 2 greatest complains about punks today 1) they're only concerned about doing stuff for other punks, and 2) they try not to do anything too well or too successfully.

Larry, I generally think your column is one of the best three in MRR, but in this case I really have to say "fuck you." Let's take the second point first. I work pretty hard to make my fanzine and I'm always trying to do it better. I don't think many people consciously try to make their stuff shitty. Yeah, once its printed I read it and there's always a million and half spelling mistakes and design fuck-ups, but that's because when I actually manage to finish one of the things, all I want to do is get it out there —not fucking copy-edit it. And you know what? I would be fucking overjoyed if I ever managed to sell enough of them to make it pay for itself, but I doubt it ever will and I don't really care, because that isn't why I do it, which brings us around to your first point.

Yeah, I do my zine for a really specific audience—it's a fanzine you moron, that's the whole point! If I wanted to make it for everyone, I'd try to start (or go work for) a big, glossy national magazine! But frankly, I'm not too worried about it not being seen by the assholes who beat me up in high school, or ravers, or country fans, or anyone who is into something I'm not. Maybe your definition of punk is a lot different from mine, but I think it's less about trying to make the rest of the world see how right we are and more about finally finding a group of people who are as fucked up as you are and accept you and play good music and put out rad zines. Maybe it's too bad the "rest of the world" won't ever be exposed to some of the great things punks are doing, but if the rest of the world will only accept them on their own plastic, pre-packaged, filtered terms I think the rest of the world can go to hell.

Anyway, all that other stuff aside, I think you should keep writing for MRR. Quitting because you got mad at a meeting and disagree with the new policy is wicked defeatist and is only gonna make what you disagree with more entrenched. Chris, *Snak Fud* zine, #127, 48 Shattuck Square, Berkeley, CA 94704

Dear MRR,
I just read some blasphemous material in your record review section. Eric Yee dragged the Mr T Experience's name through the mud. I cannot believe what I just read. MTX's new LP *Our Bodies, Our Selves* is just as good as their other records, maybe their best release yet. The band does keep up with their traditionally humorous lyrics like, "you said you loved me more than toast but less than a staple gun." Eric dislikes the acoustic tunes, but one of them is the funniest song on the album, "Even Hitler Had a Girlfriend."

I must, however, concur with Eric and say that they do dabble in the love and girls section a lot. I do not see this as a problem since the music is the best ever. Even if Eric does not like some of the lyrics he must like the music it is superb to all previous releases. Musically MTX packs the best pop, punk punch in the world. It is original, catchy, and just plain great, these guys can do no wrong.

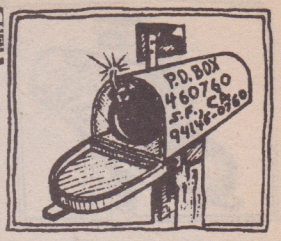
Eric says that this is the first vinyl since the tragic loss of Jon Von, I agree it is a sad loss, but Eric is wrong in his statement. MTX released the G*un Crazy* 7", also on Lookout, without Jon Von, it has three of the songs off of the LP. A true MTX fan would know this and also appreciate the fantastic, hilarious tunes that these guys keep churning out. Pure blasphemy! Sincerely yours,
Matt 0./4601 Pawhatan Ave EL8/ Norfolk, VA 23508

P.S. If anyone is interested in a small independent 'zine dealing with the Virginia scene then write us, it's only a buck. We will also print anything people submit us, anything. #5 will be out soon. Thanks. *New Brand* 'zine/ PO Box 184/ Vinton, VA 24179 Also, I will hopefully be studying in England in less than a year. I would like some info about the area. Please write also. Thanks

Dear Maximum Rock & Roll and readers:
While I feel that I may be the n-hundredth person to do so, I just wanted to express my disappointment in MRR's decision to no longer include Jeff Bale's column. But before I make a huge fool of myself (I may do that anyway), let me say that, yes, it has occurred to me that this whole thing could be another one of your April Fools' jokes.

Much of the time, but not always, I find myself in disagreement with Jeff Bale's columns. Further, I find his taste in music to be narrow-minded, which I know is his own business, although I always get this annoying feeling that he wants to make it my business, too. But I feel that Jeff's columns are/were an important part of MRR. I do not believe that there is any ideology anywhere that cannot and should not be scrutinized, questioned, and/or dissected (consequently, my "politics," such as they are, vary from socialist to conservative to subdued misanthropy to resigned liberalism). Jeff's column served well as a

# Letters




dissecting tool. This is not to say that this was his column's only purpose, that Jeff was just some type of token court jester/ devil's advocate. I felt that Jeff had many important ideas, and even though I disagreed with them a lot of the time, sometimes I thought he was right (even if I didn't want to admit it). Now, I can see MRR's point of view that one should not have to publish ideas that he or she does not agree with (this can be worse than being censored). But I also think that by removing Jeff Bale from the monthly columns, MRR is doing its readers and itself a disservice. "Opinions expressed are solely those of the columnists and are not MRR editorial policy." Well, I guess they certainly aren't! (Just what is MRR editorial policy, anyway?)

While I'm venting my feelings, I'd like to throw in my two cents' worth about the new restrictions on musical coverage. Even though I've read MRR for a long time now (from buying the occasional issue beginning in 1986 to reading every issue since early 1990), I should say right off the bat that, ironically, I'm really not much of a punk rock fan . . . I just don't care much for it one way or the other. I would certainly not classify myself as a "punk" (or anything else). Therefore, I have no delusions that the magazine should gear itself toward my or any one reader's tastes, even if — just because? — we buy MRR every month. However, every so often something really offbeat creeps into the MRR reviews which causes me to really take notice (a couple of examples might be Iron Works and Missing Foundation). For me, this is what makes (made?) MRR totally worth reading — maybe it's seeing something different in the context of a bunch of punk/hardcore reviews: that if MRR is willing to step out of its boundaries for a moment to look at this, then something good must be at work here... I don't know. This isn't going to make me stop reading MRR every month (not while Mykel Board and Larry Livermore are still around). I just think it's important to realize that it's a big world out there, with a lot of intriguing music. I know MRR exists to cover punk and hardcore (just like *Technology Works* covers industrial music, *N D* covers experimental, *Bananafish* covers noisy stuff, etc.) but I also think it could afford to acknowledge the rest of the world without straying too far from its "vision" (I LIKE to see your opinions on other stuff). But, like I said before, it's not my 'zine . . . similarly, I don't cover music I'm not interested in my own 'zine, but I don't restrict myself to one genre, either.

One last comment: For quite some time now, various writers in MRR have traced the origin of the term "politically correct" to right-wingers, who intended it as a derogatory statement. Maybe this is true, but for the record, it isn't how I learned it (in late 1988, which may have actually been late in the game). When I arrived at the University of Texas at Austin (while activism was still pretty strong there), the term "politically correct" was used by leftists to positively describe things like brown eggs and Nicaraguan coffee. Someone whose letter appeared in Issue #131 again attributed the term "politically correct" to the right — which I'm not sure is accurate or not — but went on to say that "anyone who aspires to be or refers to themselves [sic] as politically correct is a self-important fool." Well, I know that part is a fair description of myself shortly after I started college. Anyway, I thought all this would be worth sharing . . .

Sincerely,
Joe Castleman/ PO Box 7054/ Austin, TX 78713-7054

P.S.: Now that it's been nearly four years, will you tell us whether or not that Strikeout interview was really a joke?

*Dear Joe,*
*No, I won't. Tim*

Dear MRR,

There is a serious issue I would like to bring to everyone's attention. I hope what I have to say will spark more qualified persons at Maximum to think about an article in the future.

John Colletti's interview with the Wretched Ones in MRR #130 did question the racist issue. But that doesn't put an end to the "Headache Controversy." You see when Confederate Hammer Skins in my city were interviewed in masks on the local news (indicative of a real problem!) the interviewer only focused on race as an issue. In fact most of the victims here were white, gay, lesbian or "looked commie & Jewish." But the Hammers got off the hook because they weren't "called on their shit." You see there are many skinheads who are very dedicated to fighting racism. S.H.A.R.P., the United Front, are just a few... but what few are noticing is that the majority of the Oi! scene are patriotic, homo-phobic, sexist and very violent towards the same groups of people many nazi-skins attack. "Fag bashing" is a good example... I didn't hear one word questioning those aspects of the Jersey Oi! scene (Home of the UF), or the Wretched Ones involvement in that scene, by John Colletti.

The only skins who are not fascist (racist, sexist, homophobic) are I believe some Rudies in the Ska scene and Mayday R.A.S.H. skins (Red & Anarchist Skinheads). But even so... I was remarking to a friend how the R.A.S.H. skins I saw at a march has one girl among them and I didn't see her at the march after the start. My friend said, "That's because she was probably in the car holding their flight jackets!" Low and behold.

So just because we would like to think that all those big tattooed Oi! skins are on our side... don't let it influence you to let them off the hook. I dig the *music* on Headache... but *I won't buy or listen to it until they come clean.*

At least dumb ass nazis like Skrewdriver were upfront about their beliefs... the only thing worse than a fascist is a closet fascist! I'm not saying that's Headache or The Wretched Ones... but I'm not saying it ain't! We need to take a closer look at Oi and Hardcore.

Good News! Ian Stuart Donaldson of the band Skrewdriver died in a car crash this past September! Happy funeral asshole!

Somebody respond, I'd like to hear what others have to say.
Jason Germ/ Knoxville, Tennessee punk!

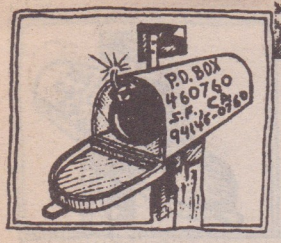
Dear MRR,

Straight to the point: Who the fuck do they think they are! What the fuck is the matter with you guys! I'm talking about the band Face Value!

Alright, here is the story. Last December, a promoter from Germany called me up and asked me if I could book 2 shows for a band called Face Value from Medina, Ohio. I did know the name but not their music, so I called a friend of mine who knows a lot about these "straight edge" bands. He gave me a record and a 7" and told me this was a pretty cool band and I trust him, 100%.

Later on I received the promo CDs from the German promoter. The music sounded pretty good, the last record had more solos and some Biohazard groove, but that's okay with me, I like that kind of music. So I got the promo stuff and wham, in the newest MRR there was an interview with the singer Tony Erba which I thought was a nice interview.

So I booked one show in a new venue in Amsterdam 'cause "most bands like to play Amsterdam," which is almost always a big letdown 'cause nobody in Amsterdam cares about small hardcore bands. But I was thinking positive so I would let local heroes Human Alert play with them so they could pull some people (they always deliver). I booked them the next day in a small city up north in Holland called Bergum in a place called Kiehool. At the end of the '80s I booked a lot of bands in the north of Holland, Gorilla Biscuits, Agnostic Front, Born Against, etc. etc. In those days most shows were much attended, ranging from 100 to 600 people. Later on, Holland was invaded by




deathmetal and Kiehool was known for their deathmetal shows. But the promoter, who is an excellent person, would like to do more hardcore shows 'cause people were asking him for that kind of music. So I sent him a tape and the next week we came to an agreement of F700/$380, food, drinks, breakfast and sleeping places (hotel), fair deal. No problem. He put 2 local hardcore bands on the bill so they could too have fun and of course they were thrilled to play with Face Value. I put the dates in various magazines, put posters on the wall in every city I came thru and various people told me they would show up and were glad that the band came over. I spoke with the German promoter later on and he told me that the band was in fine form and everything was cool, no problem. I knew the band was not too well known in Holland, there was no record label backup, Doghouse is distributed through Semaphore but that's it, but I expected that there would be enough dedicated fans and everything would be alright.

Wrong, dead wrong. First, I found out that the Amsterdam promoter did nothing, he just sat on the date and that was it. Fucked up. If you are booking bands for a while, you get used to that, but fun is another definition. I found some nice people in Arnhem who would handle the show, once again a dedicated fan made it possible. One problem, they had some bad turnouts the last time and this show was booked 2 weeks in advance so we agreed on playing for door money. Hey, they can play, they get some money and have a place to stay including feeding and nursery! The day before the show I spoke on the phone with a friend of mine who went to the last show of Manliftingbanner (r.i.p.) somewhere in Germany. Face Value had to open up for MLB, who are fans too they told me, but the band showed up with another singer and did some macho acting. I found that hard to believe, because I thought the singer was the heart of the band as I believed after the MRR interview (same story last year, Killing Time toured with another singer and were voted as worst live act of 1992 in the German *Zap* magazine).

I always go with the band on the dates I book in Holland for various reasons, but this time I just couldn't make it. However, I went to the Bergum show to meet the band, see the band and make sure everything's cool. I got there early at 17.00. Band suppose to be there at 18.00 and from Arnhem it's about a 2 hours drive. I faxed the whole schedule a week before the shows with the promoter and he told me he got it on time. PA was already there and some nice people were already looking for the band and for the volunteers who were working that night. 18.00., nobody there. No worries, there is still enough time till showtime around 22.00. 19.00, Nothing. The people at the club are already making small jokes about arrival times from bands. Most bands show up at least 2 to 3 hours early 'cause distance in Holland is nothing. 19.30., Nothing. I grab the phone and call the promoter in Arnhem to ask about the show last night and what time they left the club. The show in Arnhem had about 20 paying people... and that, dear readers, is really low.

Also, Face Value had left the building around 13.00. and he was really surprised the band wasn't already there. However he heard the band speaking about driving to Amsterdam! About 1 hour drive going west and 2 hours from Bergum. Of course, fun city Amsterdam has a lot of impact on visitors from another country so some extra driving miles, hey that's up to them as long they will show up! The 2 local bands showed up and we agreed that they would already start to soundcheck. At 20.00, again no Face Value, so the hard working cook was pissed off and gave the food to some other people. 21.00., the door is open and the first 20 people who come in are from Groningen, 20 miles from Bergum, including my dedicated friend who confirmed me the story about another singer. He tells me that the rumor was that Tony Erba was afraid to tour Europe 'cause he was threatened by some straight edge people after the interview in the MRR—in the interview he admitted that he drinks a beer sometimes... So?

I talk with the promoter, what shall we do if the band doesn't show up? Of course, they will come, I mean I'm booking bands in Holland for almost 6 years, organized at least 200 shows, hardcore, punk, metal, cover bands, disco and god knows who else. Godflesh, Sepultura, Go!, SNFU, Ludichrist, the list goes on. Yes, I have experienced a band calling me at 10.00. a.m. that they can't come. Hey, last week, Face To Face cancelled a week before a big skatefestival in Amsterdam 'cause they couldn't handle being on the road! That happens, I mean Face Value has the phone number of the place so they show up 'cause they didn't call to cancel.

They don't show up, no phone call, no nothing. About 100 people show up, a lot people out of town. The 2 local bands played their hearts out, major thanks. No refund however but free drinks from the bar after 23.00. So I would like to say, speaking for the local promoter, the support bands, the 100 people who showed up, and all dedicated Face Value fans from Holland: Fuck you!

Don't ever come back to this country, otherwise we're gonna kick your ass!!! I hope you had a great time in Amsterdam, smoking pot, drooling in the red light district and catching a horrible disease. Maybe it's normal in the US not showing up, and not even having the courage to give a phone call, but in this country that's a major crime!! God, I can't believe I put so much effort in such losers. I have seen a lot of shit in the punk scene, I never write to magazines to complain, but this was too much. So there you have it, another stupid story.

Ton v.d. Werf/ Groningen/ Holland

P.S. Where can we order "Face Value sucks cockrock mentality" T-shirts? I heard you could get them in Cleveland.

P.P.S. For all the bands who like to play Europe: touring is not a game, it takes a lot of effort and energy to handle it, so think about that before you come over after 2 shows practice...

OK, that's it.

I'm pissed, you guys have finally done it. For nearly 2 Years I've been seeing ads by Sound Bite House in Your magazine and during all that time I've been waiting patiently for you guys to write something about what they've been doing. In those two Years I've received four free records from SBH. I even received information on how to put out a record like them when I requested it and I'm not even in a band! I was just interested to know how they do what they do. You have failed, failed, failed, failed and failed miserably, failed the people, failed the bands, failed the scene, and failed yourselves. From now on instead of purchasing your zine at the record store, I'm going to Just flip through it to see if there is a free SBH record ad and take the money that I would waste on MRR and send it to them.

It has dawned on me that MRR is rife with whiners and complainers who've never changed or improved the scene in all the years I've been reading it. So therefore, I propose MRR be completely and utterly revamped and here's what I suggest.

1) Eliminate all the overly long interviews with bands and offer them instead one page which would include a half page ad for their record (which must be available free), and half a page devoted to their boring self serving interview and photo. Thus creating at least 25 pages of thankfully short interviews and tons of free vinyl, oh-baby!

2) Eliminate most record reviews and open those pages up for bands wanting to run ads for free records. Thus eliminating subjective and arbitrary reviews and devote only a small area for reviews to bands charging for records.

3) Keep the scene reports, even though

# Letters

they are usually sent in by self serving band people. (Amazingly I never read anything about SBH in the NY scene reports which is where I receive my *free* records from. How come?).
4) Keep the letters... I guess.
5) Get rid of the columnists and find some people that are not in bands. Find ordinary people to write them, who don't want to push themselves or their band with a column of essentially free advertising (which is what these columns are). Find someone with the common sense to pick up on new ideas and get them out to the people..... now you want an idea? Here's an idea. Why doesn't MRR have a vote on what people want to see more of? Boring interviews and subjective reviews of records or... would they want to see more ads for free records? If MRR is unwilling to reflect what is in the best interest of the audience how am I, the audience, ever going to believe MRR is representative of the HC/Punk scene?

Inadvertently or not MRR has become a self serving bureaucracy which is hindering the flow of music.

From the little information I have pieced together about SBH and their operations and what information I know about record labels and distributors in MRR, at 5-10,000 copies per record SBH seems to be putting out, they and bands that work with them must be crushing the competition. Why do I say that? Well, most of the bands and labels in MRR barely put out 1000 records per release. (At times even deliberately limiting them to create a collectors market). Obviously there are a lot of other reasons that bands are barely putting out 1000 records, just read your own letters pages month after month, read the complaining, negative and repetitive letters and look at the prices of those records being advertised. Here is the first true alternative idea to come along and you idiots turn your back on it... and don't give me that crap about SBH should write You or that someone else should write you about them, face it you failed... you failed... you failed...you failed...you failed... If I have to place my bets on anyone to represent the HC/Punk and D.I.Y. scene, I'm betting on SBH.

MRR, put it to the vote! Should we have to put up with endless people whining and complaining or should we be able to receive more free slabs of vinyl. SBH keep up the good work. Music to the people. Fuck the bureaucracy.
Anonymous

*Anonymous,*

*Devon here, it amazes me you never took the initiative to interview SBH yourself. You've perked my interest. I'm sure others would like to learn more about them too. Maybe you could also convince SBH to write a guest column on how it's economically feasible for them to manufacture and distribute free records. Sounds to me like you're whining and complaining, instead of going out there and doing something. Why don't you start a free record label, make a new zine that adheres to the criteria you mentioned above, or try to make changes within MRR via contributions. Your ideas have the possibility to create change. You've taken the first step, now take action. Try to make your ideas reality or fail yourself.*

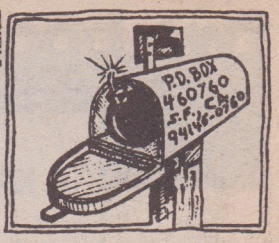
Hello all you punks out there,

Here's a little story: Once upon a time two friends in Germany released an Antisystem CD. Some copies of that made it even to the States, some of those were sold by Neil/Tribal War. As we and the band Darkside, at that time, had agreed to release four tracks of their demo on 7" format, we told Neil to give the money he owed us to the guys in Darkside. So far, so good... everything was fine.

We were waiting for them to send us the tape and artwork, but nothing happened. Then Darkside told us that—as a very much American band—they also wanted to have the 7" released in the US, for obvious reasons. The label that should be doing it, and has done it by now, was Astor Records/N.Y. That didn't seem to be much of a problem to us. We just thought that it would have been only fair if we shared the studio costs of $400, so that was the deal then.

After another period of waiting we contacted Darkside again and their singer told us that if we were into talking business we should do that with Mark of Astor. He told us then that he & Darkside had decided that he was doing the 7" as an exclusive release. Well, we thought that this whole thing was getting a bit strange, especially because Blake, their guitar player, called us shortly after that and told us that Astor didn't have their shit together and that he would send out the DAT. We didn't hear from any of our business friends in N.Y. ever since.

It's not that we cannot live with somebody else releasing the Darkside 7", there are worse things in life—that's for sure—but the whole way things were going seems really fucked to us, not only as we 'invested' some energy, time and telephone money for nothing and we simply can't afford flushing 400 bucks down the toilet. So, to bring this story to an end, in mid-January we sent out a letter to Darkside and a fax to Astor telling them that we needed the cash by the end of February. End of February came, the cash didn't—and the whole thing gets more and more annoying, it's way over a year now that Darkside received the money. So we arrive at the moral of this little story: If you're doing business, you'd better be extremely cautious about who you're dealing with. We didn't know better, now you know...




Michael & Jürgen of Common Cause/ Germany

Dear MRR (and readers),

Hello from Louisville, KY! Brent Starkey from Cherub Scourge here. First off, we'd like to thank Lance Hahn for the kind & (we feel) appropriate words in his review of our EP in MRR #131. But, he wrote - no address, would you believe it? At the end of it. We did include our return address on the envelope and the letter accompanying the 7"s. But I suppose they got separated or lost or tossed. Due to sheer idiocy, (ours), the address was left off of the actual cover (other than Louisville, KY) So here it is: Cherub Scourge c/o Brent Starkey/ 421 E. Lee St./ Louisville, KY 40217-1139. Our 7" is $4 ppd. (checks, etc. payable to me-please).

We've been together now for 2 years and also released a cassette "You Cannot Eat The Sun". I've been in a couple of bands your older readers may remember (Drooling Idiots, Brain Dead, Mrs. Frazier) from '82 on. Our drummer, Jaime Lieb was also the drummer for Indignant Few, until their demise last year. Anyway, we'd like to get out of town and play - so write us. Oh yeah, order our 7" too - you'll like it a lot. Thanks again, Brent.

P.S. Paul Curran and Ray Lujan must have great taste in punk music. Their top 10's rule!

Dear MRR,

Hi! Please print this letter urgently! Some time ago I sent $100 in cash for some records from: Szteev/ 3768 Rocky River #136/ W. Park, OH 44111-4050/ USA. Six weeks and 2 more letters later, still no records or money back. (Wow! Now there's a surprise!) So, if he writes to you saying he's got records for sale—watch out!!!

In the unlikely event that I should get any records or money from him I'll write back in to have him removed from the hall of shame! See ya!
Rich/ Flat 8, 16 Esplanade West/ Sunderland, SR2 7BG/ England.

P.S. I'm always looking for reliable traders (especially from Japan!!!), so please get in touch. Your list gets mine.

P.P.S. If you know Szteev, go round & kick the fuck out of him.

P.P.P.S. If the fuckers orders records from you, keep the money and write back telling him to go fuck it!!

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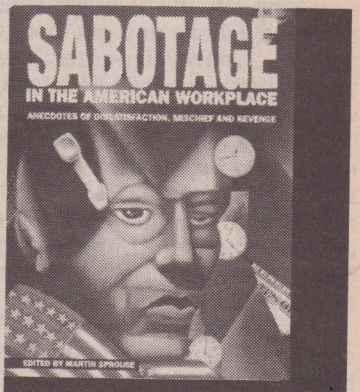


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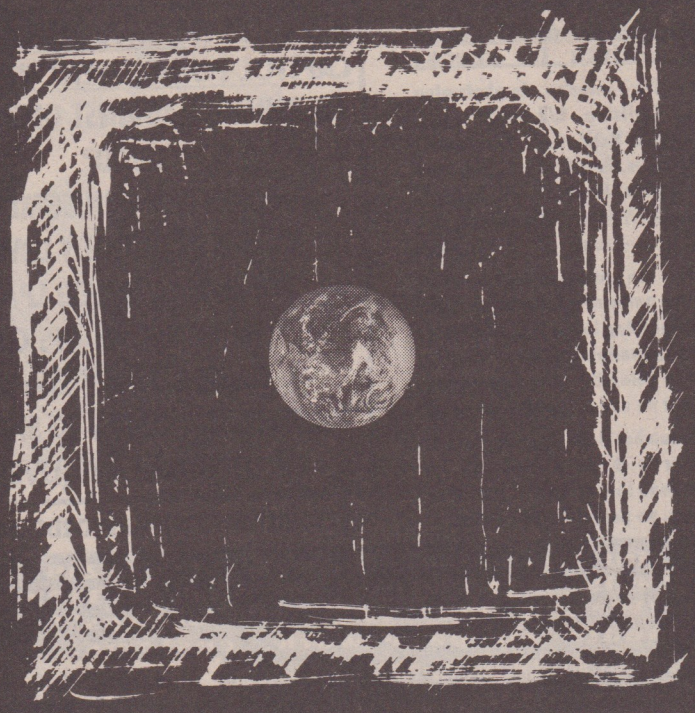

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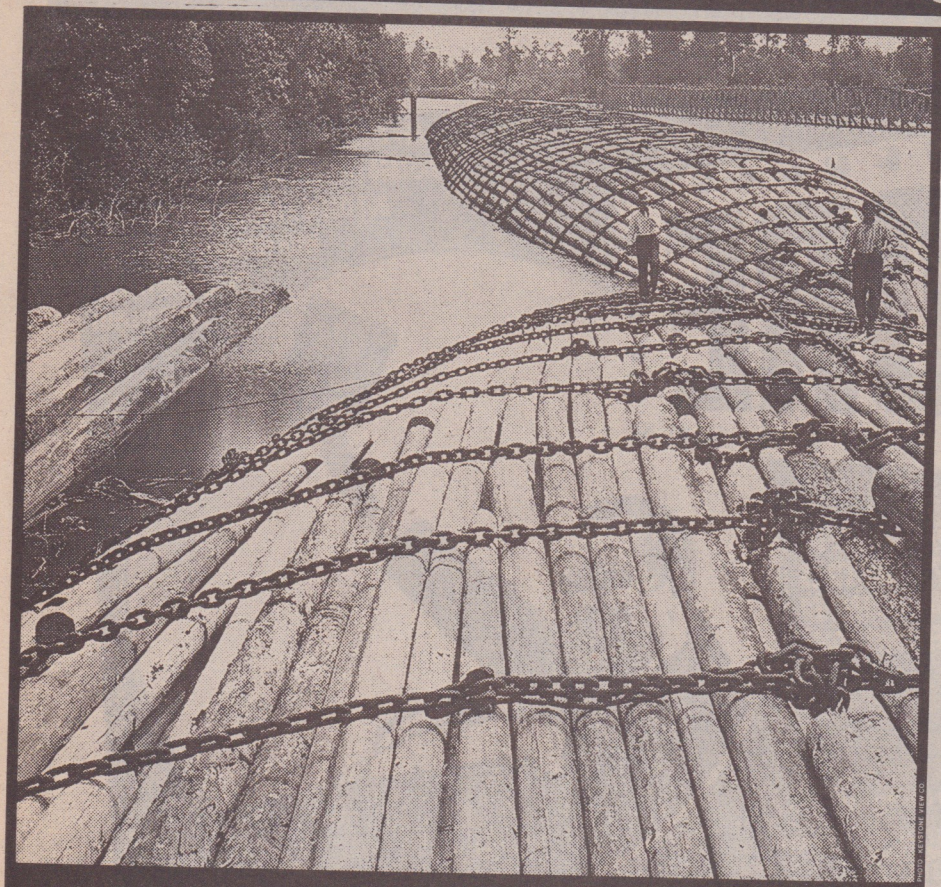

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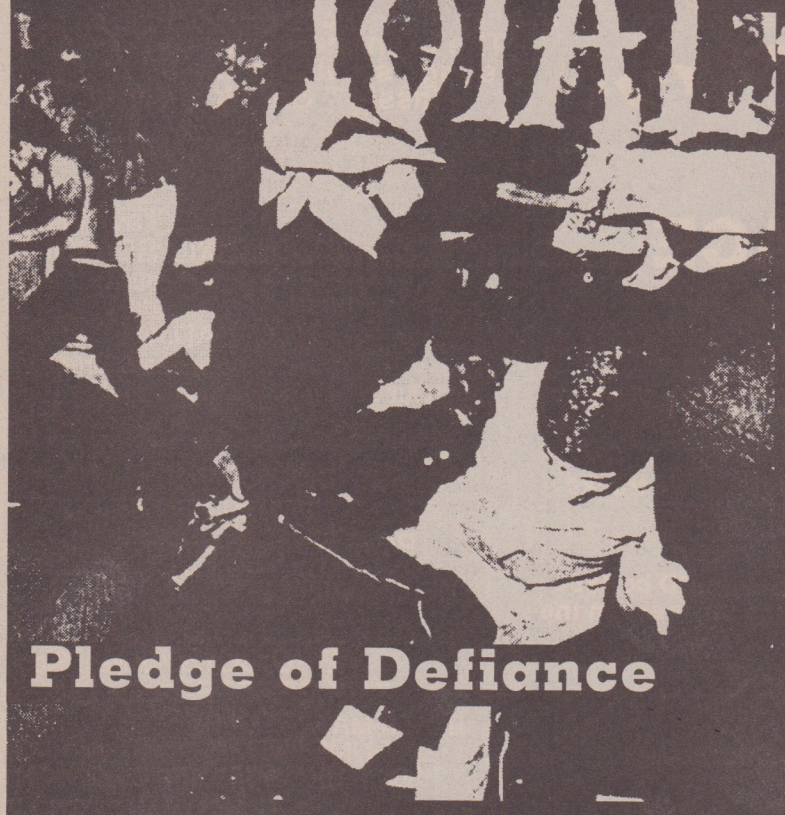

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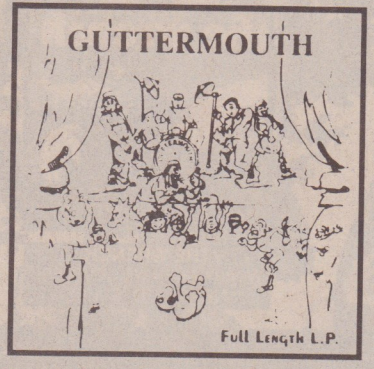


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5/19 Richmond, VA - Twisters
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5/22 Philadelphia, PA - The Firenze (Early Show)
5/22 New York, NY - The Wetlands (Late Show)
5/24 Cleveland, OH - The GrogShop
5/25 Cinncinnatti, OH - Sudsy Malones
5/27 Sweden - Bergslagsrocken Festival
5/29 Muncie, IN - Flyin' Tomato Pizza
5/30 Green Bay, WI - The Eagles Club
5/31 Mankato, MN - Marty's
6/01 Omaha, NB - The Capitol Bar
6/02 Kansas City, MO - The Rhumba Box
6/03 Denver, CO - The Aztlan Theatre
6/04 Salt Lake City, UT - The Bar and Grill
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6/08 Indianapolis, IN - T.B.A.
6/09 Cleveland, OH - The Grog Shop
6/10 Hamtrack, MI - The Falcon Club
6/11 Chicago, IL - The Gateway Theatre
6/12 Muncie, IN - Creative Opportunity Cen.
6/13 Pittsburg, PA - T.B.A.
6/14 Cambridge, MA - T.B.A.
6/15 New York, NY - Brownies
6/16 Philadelphia, PA - The Firenze Tavern
6/17 Norfolk, VA - The N-Sect Club
6/18 Richmond, VA - Twisters
6/19 Columbia, SC - Rockefella's
6/20 Birmingham, AL - T.B.A.
6/21 Atlanta, GA - The Sombre Reptile
6/22 Daytona Beach, FL - Black Eyed Susans
6/23 Tampa, FL - The Blue Chair
6/24 Mobile, AL - The Void
6/25 New Orleans, LA - The Abstract
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Yeah Yeah.
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Our pals at This Guy records shat this swell slab of wax. We love to rub our nose in it, and we think you will too. "Excellent beer guzzling punk shit." - MRR
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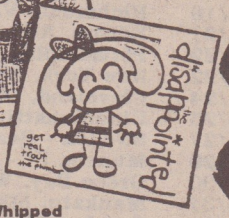


**The Disappointed • Kent 3**
Brian at The Farm is planning several disappointing spilts, and we're proud to help get this one to you. You already know the Kent 3 punk your world. The Disappointed are "True geniuses... with little or no talent" - Scott McCaughey.
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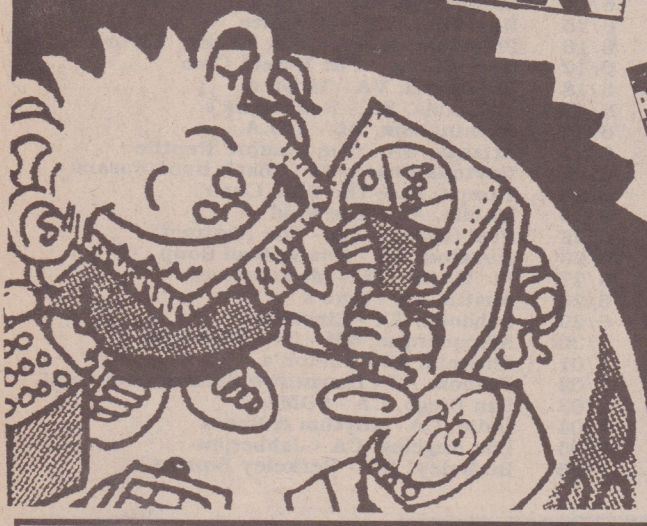

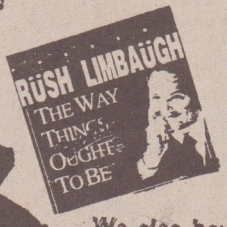


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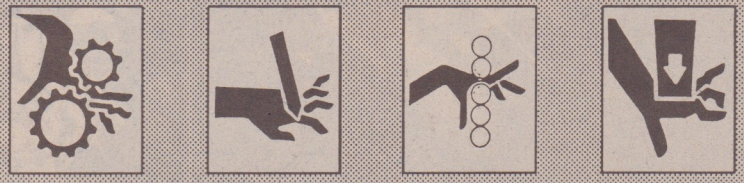

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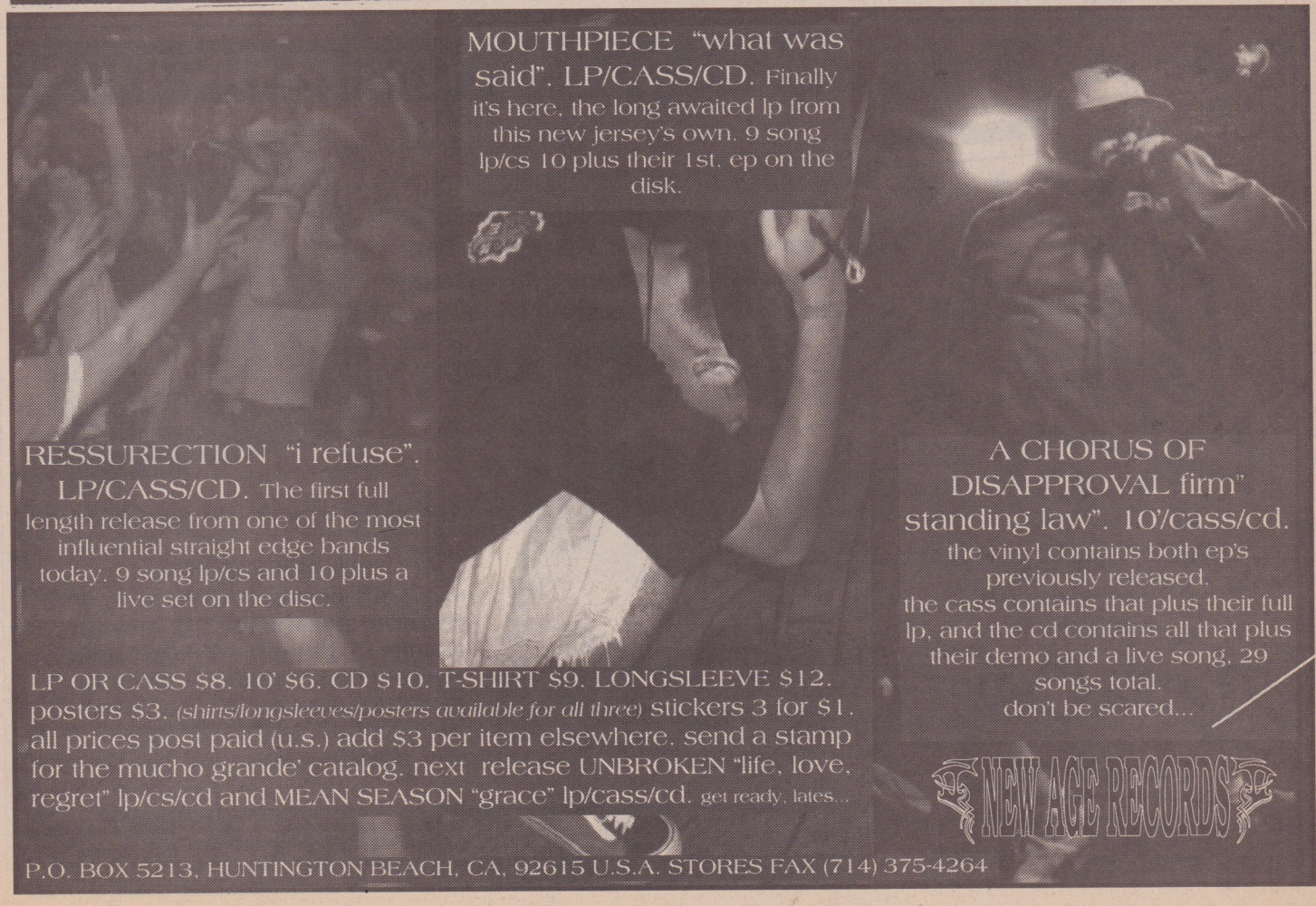

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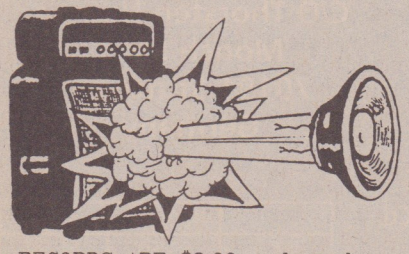

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## THE GRAPHIC DETAILS OF JOHN YATES

**STEALWORKS** is a loose collection of work created to date by self-described "visual media mechanic, image manipulator and graphic surgeon" John Yates.

His work, a mixture of bold visuals, minimalist to-the-point social commentary, and disturbing realism, involves the manipulation and reinterpretation of a culture-out-of-control's media imagery.

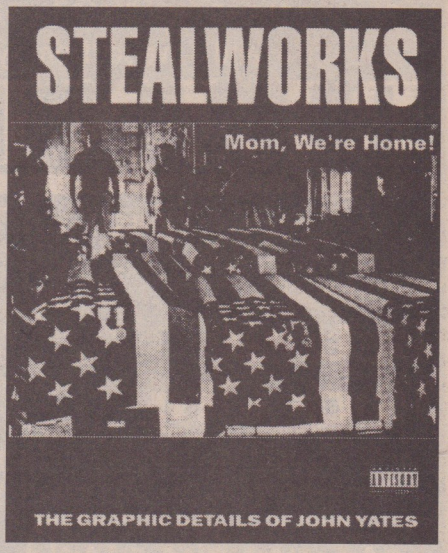
For the last 5 years he has acted as self-editor and publisher of the magazine Punchline, an ongoing series of sociopolitical graphic publications. The core of this book comprises the visual assaults he has created for Punchline.

His work has appeared in several other self-produced printed projects, various small press publications, on t-shirts, and numerous record covers and other music related material. The collection is culled from all of his previously published work, as well as selective new and unpublished material.

John Yates is a graphic artist and the visual mechanic for the independent record label Alternative Tentacles Records. He is also responsible for running his own label, Allied Recordings. He is currently working...

"John could make millions designing commercial magazine ads but instead aims his skills at unmasking and destroying those very mechanisms used to keep society obedient and asleep."

- **Jello Biafra**, from his introduction




**STEALWORKS** is available direct for **$11.95** postpaid within the U.S. and **£7.95** postpaid direct in Europe. See info. below.

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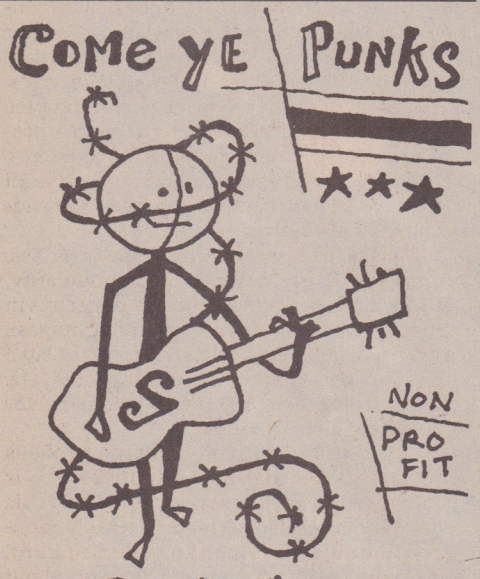


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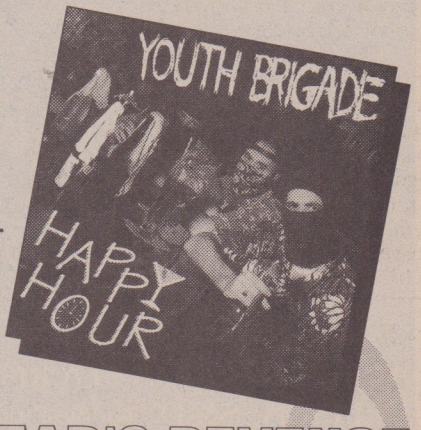

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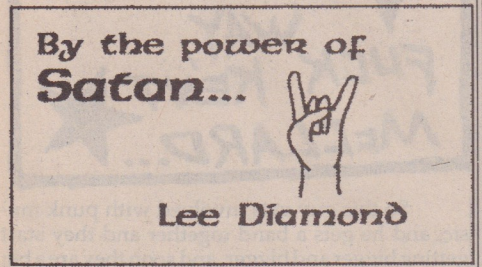
Here is an idea for a record insert. Any punk band that signs to a major label that still had an ounce of integrity and guts left could put something like this inside their releases.

**This record is but the tip of the iceberg, just a small part of what's really going on in the international punk community. Our success has been built upon the foundation of thousands of people's work over the years, folks who have slaved away with little or no financial or artistic reward, putting out their own bands' records, putting out fanzines, starting small independent labels and distributions.**

**If you don't know shit about any of this, it's no accident, as the major labels, MTV and other arms of the corporate mass media try to control exactly what it is that you can hear and know about. And in controlling your access to information, they have a much better chance in forming the boundaries of both your musical taste and your political/creative thinking.**

**If you'd like to find out more about the independent scene, its almost 20 year history in resisting governmental and corporate control by releasing music that doesn't conform to "mainstream" standards, and want to get opened up to a whole new world of music, ideas, and actions, then here's a list of some bands, 'zines and labels that will hopefully lead you to even more contacts, communication, friends and grassroots participation.**

Having done this, the band could then list a ton of addresses on the back side for their listeners to check out. It should come as no great surprise that no band that's "gone on" to a major has done this. Is it because they have such big egos that they feel their "success" is based solely on their "great talent", or is it because they are generally thoughtless, or is it because they were just using the underground in the first place? Guess we'll never know.




**(Almost) Everything You Ever Wanted To Know About Major Labels That They Never Told You**

Most people live under the mistaken assumption that the only real way to make money off of music is to sign a contract with a major label. This is an attempt to prove how extraordinarily fucked that notion is. No one will put you in debt quicker than a major label.

The myths behind the supposed wisdom attached to signing with a major label are easy to dispel. Most of these myths are not even the deliberate work of the labels themselves, as much as they are the assumptions that people have of rock stars and music performers. In the artificial world of rock video and paparazi, everyone is rich.

When one goes to an "alternative" concert, one is bound to see tour busses, groupies, roadies, techs, lighting engineers, sound engineers, stage props, and endless supplies of guitars, basses, drum heads, Sticks, strings, and what not. The automatic impression is that 1. the label is picking up the tab, and 2. the band is swimming in bucks.

Sorry, wrong answer, but thanks for playing!

Let's start at the very beginning. This is a treaty. It is a declaration of my commitment to the underground, my sincere devotion to punk rock. Though I make it a rule to never say never, I am now proclaiming I will never sign to a major label. I have researched this area considerably, and I believe that major labels are rip-off artists to a huge degree, that they cheapen art and artists, and for these reasons are an evil entity in this world, and I will not sign a deal with such a company.

Separating fact from fiction, it is important to investigate what the majors say or imply and compare it to what they mean. By no means is it the same thing. They will tell you what you want to hear, but that isn't what will necessarily take place.

A common belief with most people is that majors will "stand behind" the band, provide tour support, do promo work and so forth. All that is true, but the unspoken glitch is that it is paid for by the band, not the label.

A band on a major label is paid via royalties. For every record sold, they get a certain percentage, or points. Usually, the royalties are in the neighborhood of 10 to 15 points. Huge stars like Michael Jackson, Madonna, or Guns and Roses can get near 30 points. There are numerous other factors involved and other opportunities for income. Some artists are on salary instead of points. This guarantees them an income if the record should do poorly and in that case is a pretty good deal, but if the record really takes off, it is a disaster.

The label usually takes in 70 to 90 points less production costs, advertising, shipping, and miscellaneous expenses. The average cost for a single CD (including CD, mastering, printing, packaging, inserts, jewel box and shrink wrapping) in a press of over 10,000 is around $1.50 per CD. For a large release (over 100,000 pressed) the price drops considerably so that a single CD of say Nirvana's "In Utero," costs the label as little as 90 cents per unit, and in turn sells in a store for $12 to $16 plus tax.

Aside from production, advertising, and a few miscellaneous things, the rest of the expenses including promo CDs to publications and radio stations, promo packaging, recording costs, artwork, producers, engineers, and technical assistance are the responsibility of the band. All the label does is act as coordinator for the band. They arrange the promos that get sent out and what goes in a promo package, but the band pays for it.

Usually, the method labels use to lure bands is to provide the band with an initial advance. This is a huge sum of money advanced to the band from their expected royalties. It is not *given* to the band, it is *loaned* to the band. Thus, when you hear that Nirvana signed for a million bucks, or Urge Overkill signed for $250,000 or Helmet signed for $500,000, what that really means is that they were *loaned* that money from their cut of the royalties before the record is produced. This is where most bands get into real serious trouble.

Say that you are in a band. You've got the typical problems of a band, and maybe you're traveling to shows in a broken down van or a couple of cars. Suddenly, you have a cashiers check for $100,000 from the major label you just signed with. It seems about time to buy a real nice new Econoline XL or Clubwagon van. Maybe even a bus!

As long as all of that money is lying around, it might also be nice to take a little of that money to buy some new equipment (assuming that like most bands, you don't get full instrument endorsement) and of course there are personal expenses, needs, wants.

About one or two months after you've signed, it's time to take those songs into the studio. Time to get cracking. Time to get fucked.

It is around now that the band finds out its real expenses. The band, if they were well disciplined might have 1/2 to 3/4 of their advance money left. This money must cover the following expenses in most contracts: manager's cut, legal fees, recording (including: producer's fees, studio rental, engineer's fees, technical assistance, equipment rental, tape, mastering, etc.), video expenses (even though bands may be contractually obligated by the label to do one or more videos, the band still picks up the tab, including: cameras, crew, pre-production costs, post production costs, props, stage, director's fee and so forth), album artwork, band photos, promo shots, promo material for tours, record stores, radio stations, clubs, and industry people, all tour expenses, merchandise expenses, and endless miscellaneous expenses.

This is the responsibility of the *band*. Yes, the *band*. Obviously, as bands rise in popularity, they inevitably make more money (or get less in debt) and when a band gets huge (filling arenas), they can renegotiate contracts and force the label to pick up recording costs, video shoots, etc. That's great for them, but not so wonderful for the average "alternative" band.

If you're thinking you can avoid all of this by signing a better contract, forget it. Not only is the opportunity for improvement on the basic contract limited, it is also highly unlikely. Consider that bands like Superchunk, Jesus Lizard, Jawbreaker, Liz Phair, Tar, and Fugazi are about as large as one can get in the underground, and they would not get everything they want on a major label contract (assuming they would even want one), what makes you think that you and your dinky little band can do better?

NO person or band in the industry has a contract that allows them complete artistic control. NO ONE. Major labels must protect their corporate interests, so if an artist was about to do something that might jeopardize the label's standing with another industry, corporation, politician, etc., they must be able to take action. They have full veto power over any aspect of an artist's work.

Nirvana was refused permission to release "In Utero" with the production they wanted. Numerous other bands have had to cut song length, remove songs from records, change lyrics, alter album covers, or do other things that compromised their personal integrity. Even in videos, the label has full approval of the final product even though they did not pay for its production.

A major label contract averages over 100 pages. This is a contract created by dozens of high priced lawyers which is designed to make the label as much money as possible, which in turn means giving as little as they can to the band. The average person presented with such a contract would be utterly lost. It would be impossible for the layman to understand over 100 pages of cross-referenced, complex legal jargon. It is safe to assume that the average band would be clueless, and in serious potential danger if they signed such a contract without a lawyer.

So, the band hires a lawyer. Let's say its a cheap lawyer and he or she only gets about $50 an hour. How long would it take the lawyer to go over a hundred pages *carefully*? Let's underestimate and say 10 hours. So in 10 hours, the lawyer finds the contract is not OK. That just cost the band $500.

On the other hand, maybe the lawyer says that the contract seems good and the band believes him. It is inconceivable that in a few hours a single low budget lawyer is going to be able to see every potential liability, responsibility, and loophole present in a contract perfected over years by some of the best lawyers in the country.

There are further technicalities, techniques, and methods used by the major labels to play you like a sucker. A&R reps (Artist and Repertoire) are a valuable tool in the industry. These are folks just like you. They're young, they're hip, they know the bands you know, they dress like you, they talk like you. These folks are the buffer elite of the music industry.

A&R reps usually contact a band after reading about them in *CMJ*, *Spin*, *Rolling Stone*, or MRR. (If you think that the majors don't keep an eye on the underground right at the source then you are extraordinarily naive.) Poobah got over a dozen letters and calls from major labels due to a single paragraph about us in the CMJ.

When a label is interested in a band, a scout might come to check out one of their shows. If they are REALLY interested, the label will fly down to discuss stuff or fly the band to Los Angeles or New York to talk. The band will then talk to one of the rebellious young A & R reps who will convince the band what a great deal they are going to get.

The band often feels at this point that life couldn't be better. The A 8 R rep was so cool! He/she wasn't at all like a typical industry type! He/she is on our side!

During this meeting, the band might sign an innocent looking letter of intent or "deal memo" which states that the band and the label will come to some kind of contractual agreement at some point. This letter is a binding contract. It puts the band in a legal outhouse.

Basically, the band will be forced to sign a contract with that label, buy out of the agreement, or break up. After signing this letter of intent, all intellectual, musical, and Archly ideas of the band belong to the label. They can't even release their own material by themselves. The deal memo does not expire, and the label has all the time and all of the leverage. You can pretty well guess who is left holding the shitty side of the toilet paper.

Major labels hold all the cards in terms of distribution and connections. It appears that major labels can help you so much because they act as arrangers. Most of the things that major labels do for their bands is get them in the door. Sure, major labels will give you tour support, promo posters, and so forth, but remember that it is on YOUR tab, just like an independent.

The truth of the matter is that a band who wants to get a fair shake and make some money can only do this on an independent label. On a large independent label, you can still have the label put buttloads of promo out, help you with your bookings, and all sorts of shit, and just like with the majors, you pay for it. The difference is that you also have control over where it goes, and when it stops. On a major label, you pick up the tab, but they make the decisions.

Independent labels as a general rule are also not interested in holding the band in some type of legal vice. An independent will let you sing about what you want to sing about. They aren't going to tell you that you must put a lime warning sticker on your CD, or that the cover is too graphic, that the lyrics are too anti-establishment, that the third song on the CD sucks so it's coming off, that you have to go to Camelot Music to do a promo, that you better have that video at their offices by next week, that you can't use a certain producer, that you have to tour with Therapy? whether you like it or not, or that you better get on your knees and start sucking.

With an independent, obviously the audience is smaller, thanks to the major label's chokehold on distribution, however the percentage that you make back off of what is sold is much larger. Independent labels rely on the underground to sell their records. If an independent were to fuck over a band, the band will damage their reputation with the underground and the label will lose their audience. For this reason, it is in their own best interest to not do such a thing.

Each band from the punk scene that signs to a major label has sold *us* out. When a band on an indie sells 50,000 copies of their album, it is good for everyone in the scene. It opens new distribution doors, it strengthens the label, and it puts more people in touch with the underground *without compromising!* When a band reaches this point, they are probably making more money on the independent then they would on a major label anyway.

When a band signs to a major label, they are abandoning the people that got them to where they are now. Signing to a major hurts the entire indie scene, not just the individual label that they were on. The band is proclaiming that their underground base of fans that bought their records, went to their shows, and got them to where they are now, were OK, but they got a better offer. This sounds a lot like dumping your girlfriend or boyfriend because a better looking one came along.

Another issue which really gets me foaming at the mouth is the Columbus-esque manner in which the major labels have acted as if they have created or discovered this "brand new" form of music. Needless to say, punk has been around in some form for a long fucking time. It was about 1979 when the majors declared it to be dead and it kept going without them, and thrived in spite of their best efforts to ignore and destroy it.

Now, MTV, *Spin*, *Rolling Stone*, and so forth act as if they discovered these bands playing in their garage. People without a fucking clue about where everything came from think that THEY are the underground. If you read an article in one of those big-time music magazines, you can see endless homage paid to bands like Minor Threat, Black Flag, Mission of Burma, Halo Of Flies, Big Black and a million other bands that they ignored while they were in existence. The impression is that the labels and MTV and magazines and so forth are rebellious, anti-establishment, revolutionaries rejecting pop culture, even though they are pop culture.

There are so many more reasons why this situation is so fucked, but going into all of them would take a billion years and make this already wordy diatribe dangerously similar in length to a Russian novel. I want to thank Steve Albini for his article in The Baffler #5--reprinted in this issue further on--which inspired me (along with other research and mental fits over this topic) to write this article. If you want a copy of this publication please send $5 to The Baffler, PO Box 378293, Chicago, IL 60637. It is truly an excellent read.

I always love hearing comments and such, be they positive or negative, on what I have to say. I would be particularly interested in additional insight into this particular debate, so feel free to write or call me. 34 W. Washington #1, Athens, OH 45701 (614)593-5092. Thanks.

And to the gutless hypocritical weenie who had a problem with me ending my column with a plug for my band, I just wanted to let you know that Poobah's CD is out and is $10 available from the above address. If you have anything valid to say, maybe this time you could leave your number or address so I could discuss it with you instead of a wimpy anonymous message.

So this guy gets involved with punk music, and he gets a band together and they start getting bigger and bigger, and soon they are a big independent act. And finally they sign to a huge record corporation and their record spends some time as the number one album in the nation. In the end he gets access to more money then he could ever imagine, and there is no limit to all the drugs and women he can have, only he is married and life is wonderful, but this guy's name is Kurt Cobain and he turns a shotgun to his head and blows his brains all over the wall. I get up on a Saturday morning and I read about it in the paper, and some record executive says some-

thing like, "this is a terribly sad day for the music industry." And at the end of the article it talks about his wife, Courtney Love, and it mentions that she is unavailable for comment because she is being consoled by her attorney.

And there it is right in front of me. I've been trying to figure out what I could possibly say about major labels that isn't already being said by countless other people who consider themselves articulate. The truth is that this article in the fucking *Los Angeles Times* says it all. These people have everything. They have all the money, all the fame, all the success. They live the rock'n'roll fantasy every fucking day of their lives. But the fantasy is a cyanide pill just waiting to kill. Money and fame and power and success cannot buy you happiness. Rich people kill themselves because they are lonely and their lives suck. If wealth could buy you happiness then wealthy people would be happy, but it can't, and they're not. Switzerland, for example, is one of the most affluent countries, and it has one of the highest standards of living, and, correspondingly, it has one of the highest suicide rates in the world. There is a connection between suicide, loneliness and wealth. When you go to your attorney for condolence after your husband has just blown his face all over your new house, then you know you are truly alone.

I believe that it is possible to live a life worth living. But in order to achieve that life you have to have self-respect, friendship, and pride in what you do. The hardcore punk that I know and love won't make you rich, and it won't make you famous, but it will teach you about self-respect and integrity, and it will introduce you to people that you will be able to call friends, and it will give you a hobby or a talent or an activity that you can control and take pride in. I'm not trying to say that Kurt's death was decided by the success of his band, but I have to wonder what life would be like when every young girl wants to suck your dick, and every suit'n'tie wants to ream you for a wad of cash, and every kid you meet wants to use you as a key to the castle of rock'n'roll.

Punk rock isn't about using people for selfish motives. Punk rock is about doing things you love. Punk rock is about getting in a band and traveling around the country and meeting new people and building foundations and knowing that these new friends aren't after your money or your fame or your image. Punk rock is about people. And punk rock is about trying to get away from the bullshit of a music industry based on the maximization of profit at any cost. When that poor fuck said that it was a sad day for the record industry all I could think of was the fact that no one in the industry really gave a shit about this so-called "icon" and ultimately the only ones that were probably sad were the accountants and bankers that would miss out on all the loot that Kurt's band would have brought in with their future releases.

Our society is so fucking warped and twisted. We place more value on money and things and fame then we do on self-respect, friendship and pride in quality work. Money has no value in the real world where life and death are determined. The real world is that place where we have to interact with the rest of our species. The real world can be a lonely place. It can be the sort of place where no one cares if you live or die, and sometimes you no longer care. Money and fame and pretty things can't appease that loneliness.

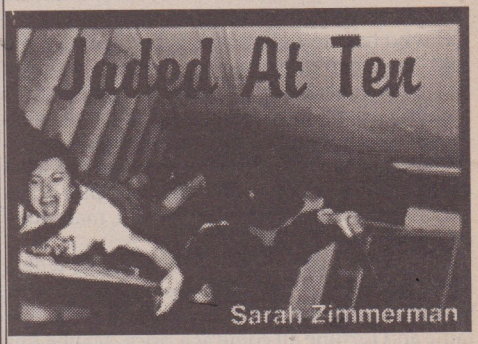
When bands sign to major labels they always say it is for "wider distribution" and they wave the flag of reaching new audiences, but that is a bunch of crap. The real reasons are the same ones that most of our parents use when they take jobs they don't like or work longer hours then they want to, and the reasoning is just the same when we change our clothes to get better paying jobs and hold our tongue in fear of angering our boss and endangering our job. Everyone has to do what they have to do, and if you decide to sell your band to some major label for a wad of cash and that "wider distribution" you are so eager to get, then go right ahead. Just remember that if you sell your self-respect, if you find that you can't tell your friends from the leeches, and if you lose the pride you have in what you do then you are no different then the kids you grew up with whose dreams consisted of well paying jobs in tall shiny offices, a house with a two car garage, a couple of cars, a white picket fence, membership in the local fitness club, a spouse, a couple of kids, and a whole lot of cash to buy pretty things.

In the twelve years that I have been listening to this music we call punk I have learned a lot about self-respect. I learned to appreciate myself, and how to do things for myself. I learned what it meant to bridge the distance between spectator and participant. I learned that my opinions had value, and how to think for myself. And I learned how to put on shows, to be in a band, to put out 'zines, to start a record label, and to do anything I want. I believe in myself. Punk rock taught me that.

And in these twelve years I have met many people. Some of these people have become my good friends, my closest lovers, and ultimately some of them became my enemies. These people took me for who I was. It wasn't about fame, or fortune, or any of the illusions that money can create. My friendships have been about people and who we are as people. I have always been able to see the difference between a friend and a leech. That line always remains clear. In the punk community there is a rough sort of equality. There isn't much hero worship and there isn't too much ass licking. For the most part people either like you or hate you, and they don't lie about it or try to manipulate you for their own benefit. I want to be liked for who I am, not for what I can give you.

And, finally, over the course of all these years I learned what it meant to be proud of what I do. I take pride in my record label, the way I go about distributing the stuff I sell, and the way I treat people. I am proud of the 'zines I do and the words I have written, and I am proud of what it all stands for. I enjoy getting up in the morning to go to "work." Work isn't a place where I serve my time, and punch the clock waiting for the weekend. I love what I do. It isn't work. It is a craft and an activity to be enjoyed. Right now I work at Ebullition full time, but when I worked full time as a janitor I often got through the day by looking forward to the mail that would be waiting at home and the orders to be filled. Having a band and taking pride in that band is no different. It feels good to have something of your own, something that you can put all your energy into. You take pride in it because it belongs to you and you put your everything into it to make it the best thing you possible can; not because you want to get a pot of gold but because you love doing it.

That's punk to me. That's life to me. If major labels start offering self-respect, solid friendships, pride in something well done, along with a sense of integrity and independence then I say go for it. If that was the case I would sell Ebullition to any major that would take it, but all I see them offering is a whole lot of shit. I don't want their money, their fame, or their false kiss ass society of parasites pretending to be my friends. Those things are worthless in my world, and I don't want to end up with a noose around my neck, or some poison in my body, or a needle in my arm, or the barrel of a shotgun in my mouth.




As I'm sure the world knows by now, Kurt Cobain shot himself in the head a week ago. Despite all the lame sell-out shit that Nirvana did, I liked their music. There, I've said it; I enjoyed listening to Nirvana. Granted, their CDs only spent limited amount of time in my player, but I do own them. And I will admit that I was genuinely upset that he did it.

I don't think that his self-styled demise should be applauded or laughed at. It's pathetic. Some could say that it is proof of what harm comes from selling your soul to the highest bidder. I think that anytime you take something that is precious to you and commodify it, it'll eventually come back to hurt you. Whatever the case, it's always sad when a person hates life so badly they opt for death. And to leave a little girl behind is probably the worst tragedy.

If people want to find a villain in this whole mess, look to the mass media's portrayal of him. "John Lennon", "a voice of a lost generation", (or my favorite) "creator of the sound and look called 'grunge'" have all been used to describe him. Maybe I'm confused but didn't he off himself, in part to finally escape this type of martyrdom he apparently kept trying to shake while alive? Unfortunately, by sticking that shotgun in his mouth, he created a media monster. And I'm guilty of it, too. I'm trying to stop thinking about it, as I'm sure most of you are, too. But I keep thinking that River Phoenix and he are going to be the James Dean and Jimi Hendrix of our generation. We are going to have to hear about this incident for the rest of our lives. Shrines and rabid fans are going to appear out of the woodwork, and I'll guarantee that the garage over which he did the dirty deed is going to be a favorite hangout spot of the "true fans" of Kurt Cobain, just like the room where Nancy Spungen died.

When River Phoenix died I was a bit sur-

prised, but I really wasn't very upset. He was an actor, and I had never read any interviews with him or come close to understanding or feeling an affinity to him. He was doing some cool, just-outside-the-mainstream stuff that I liked, but I had no clue as to who he was as a human being. But it was somewhat different with Nirvana. I owned *Bleach*, followed their music, liked his bizarre lyrics as well as his voice. Even though I tried not to, I loved "Smells Like Teen Spirit." (Punk confession #3) I thought it was a riot that America was singing along to a song that no one, including me, knew what the fuck the words meant. Not since James Brown had radio listening types claimed a love for something so unintelligible.

When I saw him and his bandmates on the cover of *Rolling Stone* with a t-shirt that said 'Corporate Rock Sucks', I instantly thought of a girl who tries to fight and is called spunky and told "you're so cute when your mad", instead of being taken seriously. I'm not denying that he couldn't expect to be taken seriously after signing to DGC, but I'm not sure that inherent contradiction reached him. But we can be sure of what did reach him; money, alienation, asshole/thick-necked crowds, more money, heroin, manipulation, and more money.

I could easily turn this into a fable with a moral at the end, but I think everyone knows the underlying theme. It's too painfully clear that fame and fortune all come at a price. Maybe this is a beacon or warning sign for those bands who followed or are in the process of following the road to riches Nirvana did. I wonder what answer the surviving members of Nirvana would give to that question? Unfortunately, the price for all that power is shared with all those around who claim to care. Just ask all those Kurt left behind. In fact, I wonder how they will tell Francis Beene?...

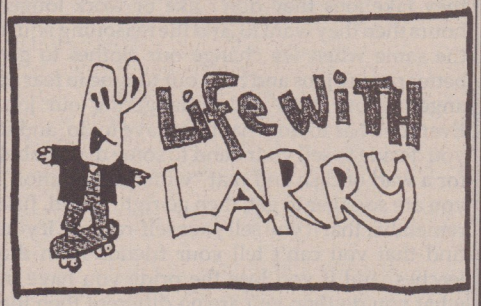
"YOU'RE NOT PUNK
AND I'M TELLING EVERYONE..."

On the very top of my list this month is the new LP from UNWOUND. "New Plastic Ideas" is a great album which follows up their previous work nicely. If you liked any of their others, get this!! If you've never heard of them, check them out. They are a chaotic, noisy bunch of musicians which remind me of an updated version of old Sonic Youth stuff. Guaranteed to bring a smile to your face. (Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

Next is something that technically wouldn't go in an edge/emo music column but is far to wonderful to be ignored. MULE's new release, "Wrung" is a slice of punk & blues heaven. I saw it and took it out of curiosity and haven't been able to stop listening to it. I took it to work at my school cafe job and got all my co-workers into it. Simply amazing. Blows JOHN SPENCER BLUES EXPLOSION out of the fucking water. If you want bluesy shit, buy this instead! (Quarterstick Records, PO Box 25342, Chicago, IL 60625)

ANGERHOUSE has a double 7" (three sided ep, they call it) on Mustard Music that really impressed me. The music is fairly powerful with amazingly strong, intelligent, political lyrics. "This is not rock and roll" is rooted in anger and tackling very important topics with a pulsing beat and enlightened perspective. Very worthwhile. (Mustard Music, PO Box 581245, Mpls, MN 55406).

A real nice split 7" came out by COMPOUND RED and SANDBOX. Put out by Loomis records, it has melodic vocals, with a backing intensity that works on both sides. The two bands compliment each other very well to make this release a good addition to any collection. (Loomis, PO Box 2564, Madison, WI 53701-2564)




That's all for now...

*April is the cruellest month, breeding*
*Lilacs out of the dead land, mixing*
*Memory and desire, stirring*
*Dull roots with spring rain.*

Of course by the time you read this it will be May, but I'm writing this more than a month earlier, in the midst of a trip to Michigan, Ohio, Indiana, and Illinois, the kind of places where it's only too easy to understand just how cruel April can be.

More than one observer has noted that the torment of an unfulfilled promise is infinitely worse than abject surrender in the face of clearly hopeless causes. That's something midwesterners, who every year see spring dangling enticingly before their winter-weary eyes, only to see it snatched away and buried beneath yet another late-season snowstorm, can relate to in a way we pampered Californians will always find it hard to grasp.

But there's also a beauty, as profound as it is elusive, to be seen in the still brown fields beneath which one can barely detect the first green shoots of another year's renewal, just as one can find a muted eloquence in the deserted back streets of the rust belt's decaying cities, where only a handful of artists and fanatics find anything resembling hope or a future.

It's a beauty that I'm especially attuned to. Though it's been twenty-five years since I left my native midwest, there's something in the drabness, the flatness, the matter-of-factness, that will always resonate in my soul. Even the horrid, despicable, abominable climate that midwesterners inexplicably endure has its charms for me - in great moderation, of course. When an unexpected snowstorm brought an abrupt halt to April's first genuine warm spell, I was practically dancing down the streets with excitement, while my friend Beth, who had just lived through one of the worst Michigan winters in memory, looked as though she were pondering whether to strangle, bludgeon, or shoot me.

Anyway, I've been having a splendid time in these unlikely vacation destinations - seriously, do you know anyone who would deliberately travel to Ohio in search of amusement? - and am barely, if at all, in the mood, to engage in yet another discussion of punk ethics and economics. But it's an important subject, no doubt, and on many minds these days, so let's give it one more shot:

Is there anything still to be said on the subject of major labels? As I search my thoughts for something original on the subject, I can't help thinking of the preacher who, every Sunday, year in and year out, has to come up with new ways to denounce Satan. Uh, dude, he's like *really* bad, and he totally harshes your soul, OK?

Unlike many people in the punk scene, I can't get that exercised about major label influences. For me, it's very simple: if you don't like a record company, don't buy their records. If you're mad at a band for signing to a record company you don't like, don't buy their records either. End of story; if everyone simply followed that principle, none of this brouhaha would be happening.

I myself went through a period of about ten years where I didn't buy anything released on a major label except for a few really old things like Hank Williams and Frank Sinatra, who I didn't think would be coming out on DIY labels anytime soon. In the last couple years I've relaxed my standards considerably, or maybe another way of saying it is that I've broadened considerably the sorts of music I'll listen to.

As wonderful and exciting as it was to be fully immersed in punk and hardcore for all that time, I'm kind of resentful toward myself for being so narrow-minded that I missed out on a lot of other great music that was being made during the 1980s. Some, though not most of it, was on major labels. The way things are going these days, I suppose many of you are going to be questioning your assumptions as one after another of your favorite bands signs on the dotted line.

Whether they're on a major or an indie, it's my opinion that with few exceptions, bands usually do their best work on their first couple albums, and then steadily go downhill in almost direct proportion to how popular they're becoming. I first noticed that about my favorite bands way back in the 60s, and things haven't changed much. I think it has something to do with the way popularity and financial success isolates the band from the audience who originally gave them much of their inspiration.

I've seen the same principle at work in all the arts: whether with authors or movie directors or TV writers, once they hit on a formula for success, they're afraid to tamper with it, and the more successful they become, the more bloated, self-important, and removed from reality their art becomes. Witness the fabulously successful rock bands who can't come up with anything to write about except how lonely it is at the top or how tough it is being on the road promoting their latest album.

One other thought I'd like to share about major labels vs. independents: Ever since Green Day went to Warner Brothers, I've heard a lot of opinions, both for and against that decision. But many if not most of those opinions have been based on misinformation. The principal misconception is that Green Day's move was based mainly on money.

Again and again I hear people defend them by saying, "Why should they have to struggle and starve just for the sake of staying on an independent label?" and people attack them by saying, "All they care about is money, that's why they went to Warner Brothers."

No doubt money was a factor in their

decision, but, as I and others have often tried to point out, major vs. indie is not a simple equation of big money vs. little or no money. Most bands who sign to majors never see any money except (if they get one) their initial advance. Out of the handful of bands who do make money on a major label, even fewer make any truly significant amounts.

Those few, of course, become fabulously rich, just like the handful of athletes or movie stars who make it to the big time. And it's from there that most misconceptions about being on a major label arise. But let me puncture some of your preconceived notions with a couple facts.

One of the guys from Green Day stopped by last week while on a break from their tour and filled me in on how things were going. As of then, their major label record had shipped 140,000 copies to stores and actually sold 60,000. So already the record had outsold both of their releases on Lookout, which have each sold about 55,000.

Want to know how much money they'd made on the Warner Brothers record? Nothing. It still hadn't sold enough to cover its initial costs. On the Lookout records? Well, it's not my place to reveal personal financial information, but let's just say it's been enough for the band to live on for the past couple years.

Another interesting major label fact: the tour that Green Day was on had been fabulously successful. Nearly every show sold out, a thousand or more fans at each one. And how much did Green Day make on tour? Less than nothing. In fact they lost money, a lot of it. Not because anything went wrong; in fact they expected to lose money going into it. That's the way Warner Brothers does things: tours are seen more as a way of promoting the record. By contrast, on their last couple of independent tours, playing less shows and to smaller audiences, Green Day made a lot of money.

By now you're probably asking what the point is? If being on a major label is so awful, why are so many bands anxious to do it? Are they all just plain dumb?

No, of course not, and especially not in the case of Green Day. You may not agree with their decision, you may even hate them, but they're no dummies. Unlike most bands who go to a major label, in the long run Green Day will probably make a great deal of money and, at least at the rate they're going, become fabulously successful.

But they're the exception to the rule, a rather large exception. And what's more, they're sufficiently talented that they would have become fabulously successful even if they'd stayed on an indie label, though their success wouldn't have come so fast and might not have been quite so fabulous.

For example, we don't have the ability to get them on MTV or onto all the commercial radio stations or into every record store in the land. Depending on your own beliefs, that might be an advantage or a drawback. But undoubtedly a large factor in Green Day's choosing the path they did was the fact that they wanted those things. Fame is a powerful drug, and I don't think it's a wholly bad one.

Like any powerful drug, it needs to be handled very carefully, and whether Green Day use it wisely or foolishly is up to them now. Which brings me back to my original point, and its obvious corollary: if you don't like what Green Day or Jawbox or Samiam or Shudder to Think or god knows who else signed this month are doing, don't buy their major label records and stop worrying about them. They're big boys and girls and can take care of themselves. The only place you have in the decision making process is in whether or not you want to go along with it.

And if you don't, the logical conclusion is to go out and do something better of your own. If you can't sing or play an instrument, start a label, or a zine, or figure out some other way of insuring that the music you truly believe in reaches the ears of those it was intended to reach. If you're just going to sit there whining about how so-and-so sold out, pretty soon nobody is going to be listening.

And with that, I make the transition to a much more difficult and personal topic. Two issues ago I said that I was considering discontinuing this column and asked the readers for their opinions. I was surprised at how much of a response I got.

As of now I've received a total of nearly 100 letters and e-mail messages. The great majority, all but about 5 of them, urged me to continue writing for MRR. The only problem is that the few writers who urged me to quit seemed to have better arguments.

One of the most convincing arguments came in the first letter I received, which was from a fellow MRR staffer. Essentially this person attacked me for being a "liberal" (look it up in your dictionary and then try and figure out why someone would consider such a word to be an insult) and an "elitist."

The writer went on to make the point that MRR was "not a democratic institution," and that I was a "reformist" for even thinking that it should be, that the only struggle that really mattered was a society-wide revolution. And I thought to myself, what kind of society would we have after such a revolution if it were based on non-democratic institutions like the sort this writer was content to have MRR be?

Now this is only one person's opinion, granted, and I don't think it reflects the opinion of all, or probably not even the majority of MRR staffers. But what was significant to me is that this person, whose politics I consider to be both delusional and dangerous, is still involved with MRR, while Jeff Bale, who I often strongly disagree with, but can hardly be called delusional or dangerous, is not.

That's one point. The other is this issue of MRR deciding who and what is or isn't punk. It's not that I disagree with most of the decisions being made; I myself probably wouldn't listen to many of the records being rejected for review or advertising (on the other hand, I think a large number of the records that are accepted are pretty awful too).

But what's really important is the issue of open versus closed-mindedness. When standards are established as to what is or isn't punk, punk has ceased to be a relevant art form. It's just like (and I'm indebted to a reader for this analogy) born-again Christians. You don't look to them for original ideas about God or Jesus for the obvious reason that they're not allowed to have them. Everything is judged only in relation to how well it conforms to the established norms of the bible and the church.

When punk started, it had nothing to compare itself to. Now it's got the weight of 17 years of tradition. If MRR wishes to remain a valuable part of the punk scene, it has to do its best to break down old patterns and leave room for new ideas to emerge. Instead it seems determined to do just the opposite.

By now you've probably guessed that my decision has been to leave MRR. It's been a terribly hard decision to make. In a way it's like leaving your family, or your home town, or your loved ones, to set out into parts unknown in search of you don't know quite what. Being an MRR columnist has been such an important part of my identity for so long that it's kind of scary to contemplate not having that title. "Hi, I'm Larry, I used to write for MRR" just doesn't have the same sort of cachet.

On top of that, and all the letters I received have only served to remind me, I've formed something very close to a personal relationship with my readers. Some of you who were only 14 or 16 when you started reading me are now college graduates. I've lost track of how many of you have told me that you started your fanzine or band or record label at least in part because you were inspired by me. Some of you have done truly great things already and are still not even half my age.

So the circle continues: not that awfully many years ago, I was in turn inspired by other artists and writers and musicians, many of whom I first encountered in this very magazine, and that's what first made me realize that I might be capable of far more than I had ever imagined.

But actually, I don't see it so much as a circle, but a spiral, just as I don't believe history repeats, but rhymes. Each time we appear to have come around to the same old place, we're really a little farther in, or out, depending on your choice of metaphor, from the center of understanding. That's why, despite our great desire for things to remain constant, we have an even greater need for change.

At every stage of my life I've found it necessary to leave behind the familiar and easy ways and to set out into uncharted territory. It's been a lonely and sometimes harsh existence, but I wouldn't have it any other way. I would have stopped growing and started dying 20 years ago if I hadn't been willing to constantly reinvent myself. Each time, I go through a stage of thinking: now look what you've done, you've thrown away everything you've accomplished so far and you're out here all on your own again.

But eventually, though sometimes not till years later, I realize that not only have I got a whole new life, and a whole new set of accomplishments and values to go with it, but that the people, places and things that once seemed absolutely essential and irreplaceable now exist only in the dim and distant shadow world of memory, which itself exists only at a very slight remove from retroactive imagination. Sometimes on a moody, rainy day, with a fire burning close at hand and the windows opaque with fog, I'll pull these images out from the musty cabinets where they dwell, and treasure them with the fondness we reserve for old lovers who no longer have the power to wound us.

But if I encounter them in the street, or at a party, or across the terrace at my favorite cafe,

there is an awkward, strained quality to our meeting. It is clear that they no longer understand me or the world into which I have entered, and I find myself shaking my head in wonder that I could have ever been so much a part of theirs. That doesn't mean I fail to appreciate what they have meant to me, nor that whatever feelings of love or compassion we once shared have lost their meaning.

But ask yourself: where are the simple joys, or for that matter, the inexpressible delights, of last year's romance or last week's day at the beach? Or, for that matter, the hideous tragedies of lost love or unjust death that so scarred your existence that you saw no reason or purpose in living any further? Though they made you, shaped you into what you are still becoming, they themselves exist no longer, except to the extent that you allow them. Your life itself is brand new, every time you draw another breath.

And in parting, I would like to tell you about one very special man, who, though I've only spent a few hours in his company, has illuminated my life in a way only a very tiny handful of people have been able to.

I met him a couple years ago, in Lafayette, Indiana. The Queers were getting set to record an album with Mass Giorgini at his Sonic Iguana studio. When we showed up, I was surprised to find Mass' father there. Not too many dads hang around watching punk rock records getting made, especially not dads who are also distinguished professors at a major university.

But more surprises were to come; I soon learned that not only was Professor Giorgini a fan of many punk bands, but that he was also an avid reader of MRR, and more knowledgeable on some aspects of the punk scene than I was.

Not that he was exactly a punk rocker; in fact, his interests encompassed nearly anything and everything that crossed his path. For instance, though he already had two Ph.D.s (you college students will be well aware that earning one Ph.D. is an incredible and rare accomplishment), he had just taken a third doctorate, in physics, just for "fun."

In addition to that, he was a world-renowned sculptor and artist, and a font of information on nearly any subject you could imagine, and when it came to those few subjects with which he was unfamiliar, he was all ears for what he might be able to learn from you. For those of you familiar with the concept of "renaissance man," here was one in the flesh.

Yet his enormous, nearly mind-boggling intelligence was far from being his most distinguishing characteristic. In fact, it would be very easy to forget that you were in the presence of one of the smartest men you were ever likely to meet, because more than anything else, what shone forth from Professor Giorgini was his enormous love for life and all humanity. It didn't matter if you'd only met him five minutes ago; you'd sense that he genuinely cared about you, that he valued you as a fellow human and friend, and before you knew it, he'd be smothering you in a bear hug and inviting you to come and share some dinner.

You might get the mistaken impression, by the way, that because I have been writing in the past tense, that Professor Giorgini is no longer with us, or that he is no longer so wonderful. Nothing could be further from the case. Yesterday, I went to Lafayette to see him again, only the second time I had ever visited him. I was rather flattered that he even remembered me at all, let alone that he thought it worthwhile going to considerable difficulty to come across town to meet me.

You see, in one of those cruel tricks that nature seems to delight in playing on us whenever we begin to trust her, Professor Giorgini had been struck down by a massive brain tumor. Despite the damage done, he was still very alert, and capable of moments of eloquence and brilliance that made it seem almost as if nothing had happened.

But by the way he had to be helped across the room and into his chair, by the way he had to take long moments to sort out what he wanted to say and to find the proper words to express it, it was painfully clear just how much had been lost along with "the half pound of brain" that he joked about having been extracted during his recent surgery.

We sat there for a couple hours in a cheesy pizzeria. A television blared in the background, and some heshers kept feeding quarters into the jukebox. Outside one of those astonishing and sometimes terrifying spring thunderstorms set in; amidst blinding flashes of lightning, the parking lot quickly turned into a lake.

But inside, at our table, it was incredibly tranquil, as we talked of one thing and another. Remiscences of a trip taken twenty years before, the problems of awakening students' desire to learn, the time Professor Giorgini had gone with his son Flav to see AC-DC and was outraged by how Angus hogged the spotlight with his clichéd guitar wankings. It should have been sad, but it was beautiful; one of the most astounding afternoons of my life.

And so, Aldo Pasquale Giuseppe Giorgini, this column is for you. More than perhaps any person I've ever met, you've reminded me that while art is one of life's greatest treasures, the truest art of all is life itself. Even if I never see you again, my own life will have been immeasurably enriched as a result of knowing you.

And to all the rest of you, you've been pretty rad, too. Thanks for reading this far, whether this is the first time you've ever seen my column, or if you've been with me through the whole seven-plus years I've been writing this thing. I'll try to keep in touch with you through my own magazine and occasional contributions to other zines. Write me in care of Lookout if you want to keep up with what I'm doing. That's it for now, so long, maybe I'll see you in the funny papers.

As of 3:08 PM CDT 4.8.94, the Rip Offs are my favorite band. I know this seems uncharacteristically giddy, but i'm trying not to be so GOSH dang negative this month. I mean, my god, i belittled Greg Shaw's fucking GRAPHIC DESIGN. Is that BITCHY or what? I should be on all fours orally retrieving Shaw toejam with my tongue for ALLOWING me sonic congress with hyperclassic Stiv Bators material via his BOMP! record label (actually, you should be helping me. You take the left foot, i'll take the right); instead i belittle the guy's shaky artistic skills (which he's probly real sensitive about), immediately following which the guy puts me to shame with the cover art for "L.A. L.A.," the Bators outtakes/rarities disc (which i can't really recommend to anyone other than Night Of The Living Stiv types such as myself [even though Stiv covers Slade's boffo "Gudbuy T'Jane" on it] [which is misspelled *the wrong way* on the track listings i'll have you know!] — i mean, how many "alternate versions" of this stuff can a fella REALLY be expected to consume, especially when the only discernible difference between "versions" is a conspicuous lack of fidelity? [GOD DAMMIT, there i go being snide again. I warned myself — further continuation of the snottiness thing will land me an entire weekend's worth of watching Barney flicks as penance]). Luckily, BOMP!'s 10" reissue of Stiv's "Disconnected" LP — which EVERYBODY needs in one form or another (looking at the top right corner of the back cover, i see that i own #4043 out of a limited edition of 10...what label is this *on? Planet Pimp??*) — has even lamer graphic design than the CD version which set me howling last ish, thus i feel somewhat vindicated — though not particularly justified — in my wounded aesthete hissy fit. Jesus, what a PERTURBING selection of colors. Whoops, Barney time! I also cut down the Humpers liner notes — boy, that was swift. I mean, not that the liner notes in question don't SUCK or anything, but i probly coulda found different things to smart off about. NOW i'll probably run into them one day and begin to gush about how fucking BRILLIANT their Space-Age-As-Retro packaging (devised a Mr. "Courtship Of" Eddie Flowers, i believe) on their ball-busting "Journey To The Center Of Your Wallet" LP is, and they'll see my face and kick my ass into outer space as mandated by the Humper Room Code Of Ethics. As of 3:15 PM CDT 4.8.94, the Humpers stomp the Lazy Cowgirls like red-headed stepchildren (or was that "*bald*-headed stepchildren?). As of 3:16 PM CDT, a rather unsettling thought has occurred to me: is anybody who reads this (assuming for the sake of argument it actually gets read, which is kinda hard to believe) actually familiar with the records i'm making reference to, or am i just completely off in my own little world? Yeesh, i've just been informed that Kurt "Kookie" Cobain has kicked his own bucket — but in a more interesting development, did you know that both the Humpers *and* the Cockney Rejects ended their third albums (uh, there IS really a Yugoslavian Humpers album, isn't there?) with a cover of "Motorhead" (originally done by, uh, *Motorhead*, strangely enough)? What exactly should i do here? Write some snide eulogy for the guy or use the time to inform people that the CD reissue of the Real Kids album is exactly 35 minutes long, which makes it precisely one second shorter than both the Vibrators "Pure Mania" CD and the Beatles "Revolver" CD? What's stupider? Are they both stupid? Is there a market for this kinda stuff? How are my numbers? What kinda market share am i pulling

in? Could i get a better time slot? Yeah, i agree: *who the fuck cares* (i mean, you KNOW there was some high-ranking Geffen exec over at Cobain's house this morning going "Well, y'know — "In Utero" really isn't moving like we thought it would, sales need a little pick-me-up...have you been feeling depressed at all lately? Have you ever considered buying a handgun? Oh, look, is that your wife's face, or did her neck throw up? Hey, did you ever play this Judas Priest album backwards?") ...many of you have asked what the deal is with the time/date shit (actually, no one has inquired — i just say things like that to radiate an aura of false interest). That should be obvious: at the very core of all worthy rock journalism lies expression of the following holy mantra: I AM COOLER THAN YOU. There are a variety of ways to insinuate this point, but the most dependable and time-honored method is to simply state that you were "into" something hep (or, conversely, "not into" something yucky) before every other joe on the planet got into or out of it (hey, it always works for me!). Buuuuuttt...stories get old and data gets fudged and dates have a way of sliding inexplicably backwards through the time stream as life drags on, so therefore, GOD DAMMIT, when i officially fuckin' declare something, I WANT IT PROPERLY ANNOTATED. In fifteen years there's gonna be all these crappy authorized biographies of the Rip Offs published by St. Martin's Press floating about, and in every last one of 'em I'M gonna come off looking like the coolest motherfucker on the face of Planet X because I WAS THE FIRST PERSON TO PUBLICLY DECLARE THEM MY FAVORITE BAND, AND I WILL HAVE WITNESSES GALORE TO BACK ME UP. Tragic things happen if you have no corroborating evidence, like in the peculiar case of the Shitbirds (the band with the John Kricfalusi record art and the Fastbacks-cum-Chipmunks vocal delivery): Something like eight years ago, i used to constantly sing the jingle from the "Icebird" sno-cone machine commercial that was on Saturday morning TV about fourteen times an hour in the 70's to myself as i mopped stairwells. I tried to persuade the band i was in to learn it, but their moms must've made them play outside too much on Saturdays cuz none of 'em claimed to remember it. The better part of a decade later, the fricking Shitbirds re-do it as "Scheissebird" (in the immortal parlance of Arnold from *Happy Days*: "mmm BA HA HA!!!"), and i'm left to just sit around fruitlessly wheezing about how i had the idea eight years ago and it should be ME, ME, ME reaping the bountiful harvest of fame & glory that will no doubt be visited upon the Birds-O-Shit for their efforts. Bah! Never again will my claim be so jumped! As of 3:38 PM CDT 4.8.94, any conviction of extreme brilliance i might wind up in possession of — be it regarding avian-shaped sno-cone makers or any other contraptions of great importance — will be duly ascribed to ME, ME, ME, and registered with TO-THE-MINUTE accuracy, because i understand how this Hundredth Monkey shit works, and i know that a day or two after i have some heartstopping flash of insight, you'll probably luck into it too via your dingy remaining connections to the cosmic unconscious. The FUCK you will, pal! Yeah, well, like i said, the Rip Offs are my favorite band and Rip Off Records is my favorite label — which brings me to the rather dodgy subject of major labels in the punk scene, which i believe i was asked to touch upon in between insults. In a nutshell: I dig it. Major label interest in the punk scene is COOL, because, in some twisted little Reaganomical trickle-down theory gone right, the presence of major labels means MONEY in the bank for me (uh, INDIRECTLY of course. I have turned down ALL major label offers for the services of Boris The Sprinkler on accounta i don't wanna get obscenely rich and famous and then get all depressed over it and shoot myself). Fuck, the kids that dig these major label new wave bands like Nirvana are fucking DOPES and DUPES plus they got money, and I WANT IT! Bands used to sell t-shirts for five bucks, now you can ask eight or nine or twelve and these kids won't bat a fucking eyelash! You used to be able to go see five or so local bands for two or three dollars, now it's five or six bucks and there's MORE PEOPLE THAN EVER paying to get it! The bands i used to be in would walk away from a local show with maybe ten or twenty clams to split between us — now i walk away from gigs with bulges in BOTH my pockets. Somehow, i attribute this windfall profiteering to the presence of the majors — separating the rubes from their rubles has been a comparative cakewalk since they stuck their delicately powdered schnozzes into the scene. Okay, there IS the gripe about how most — well, no, actually ALL — of the patrons sicced upon the scene by dint of major label new wave acts are, essentially, dildos who will contaminate our happy enclave with their brutish outsider ways. Well, SURE. I'll yield you that — but there's never really gonna be enough hipsters to go around anyway. Jeezus Christ, i'm 28 years old, i been into punk rock for a million years — it is NOT real hard for me to walk into a show and figure out with a substantial amount of accuracy who the dildos are and aren't, and i'd imagine you could say the same for yourself. We can work AROUND these people. We NEED them. They might conceivably buy a T-SHIRT or something, and they're generally quite tractable folks. We can bend them to our will, divest them from their cash, and build the scene on a foundation of their bleaching bones. PUNK! Yet, even with all these direct bennies to the scene resulting from major label incursions onto our turf, some people STILL refuse to purchase their product. Not me, man! I don't give two hoots and a handjob whether the slabs beckoning to me at the record store on Friday night were pressed by two high school kids or by fricking Bank Of America; if it rocks, I'LL BUY IT. To espouse any other position is a complete and utter BETRAYAL of all that is rockin'; it is punk rock treason of the highest order. Shit, i rarely buy anything on major labels anyway, but THAT'S NOT THE POINT. The point is that i would GLADLY buy major label releases IF I COULD FIND ANY THAT WERE ANY GOOD, and deal with the ancillary crap like "Oh, Reverend Nørb, how *could* you buy that new 'Mewling Puke-Pukes' album on Corp-Tone when the label's parent company supplies the hand soap for a chemical weapons factory in Belize?" later. And why shouldn't i? What the fuck's it to ME if the new Green Day album is on Reprise or Lookout? Like i give a fuck! Like somehow the new Bad Religion album sucked LESS when it was on Epitaph and not Atlantic? Like there's some HUGE world of difference between the two? Sure, majors are significantly lamer than indie labels — but as far as i'm concerned, ANY LABEL THAT'S BIGGER THAN ONE GUY SITTING IN AN APARTMENT WITH A COUPLE CARTONS OF RECORDS ON THE FLOOR IS, ESSENTIALLY, A CORPORATE SATAN ANYWAY. Independent labels are just smaller, that's about it. Talk to someone who works for a major. Now talk to someone who works for an indie. Unless you're particularly hot shit at the moment, you're probably still gonna get that "don't bother attempting to impress me, i'm a fashionably jaded music industry professional" vibe from th' both of 'em. It's just like trying to deal with fucking clubowners — the ones who run the divey little shitholes aren't any nicer or more humble than the guys who book the really big places (except for Wes at Quarters Rock Palace in Milwaukee [capacity 50] — Wes rules!); hell, usually they're even BIGGER dicks, probably cause they ain't got a decent place to shit when they come to work. I just don't see a quantum leap of difference between majors and independents — they both seem to espouse the same agenda, the majors just have a more advanced case of it. Now, you get down to the Rip Off Records level, and you KNOW the only motivation behind their product is "Rip Off Records CEO Greg Lowery making records that Rip Off Records CEO Greg Lowery would himself want to find in a record store," which is, hands down, THE WAY TO BE. You KNOW that the guy gets up in the morning, sits up on the edge of his unmade bed in his underwear and sunglasses, picks up one of his label's records from a cardboard box on the floor, stares at it a while and goes "Fuck, man! These records are *soooooooo* cool!", and that is beautiful. You KNOW that he's happiest about MAKING the record, not selling it (although i'm sure he occasionally hasta scratch his punk rock head and muse aloud over why squares would rather be sitting around the basement listening to NOFX when they could be spinning the new Spoiled Brats 45 instead) (yeah, okay, sure — i'll CEDE ya the point that, yes, NOFX have improved quite a bit over the last million years — but still, not titling their last record "So What If We're On Epitaph" shows a staggering lack of vision) (i think their next one should be called "So What If We're On Matador," regardless of what label it's actually on). Itty bitty labels like that are a labor of love (or hate, or whatever); majors and larger indies are both *businesses* — so what's the diff? Besides, once some daffy fuck at a major label sticks you on a freebie list, you're on for ages. I haven't put out a zine in *four years*; even when i did i *never* sent copies to major labels asking for promos — yet somehow i *still* get crap from all those outfits. A very small fraction i keep — the rest gets parlayed into cash, which is why they gotta make sure to send me my David Lee Roth and Ronnie James Dio albums on CD (uh, i have no cassette player! Yeah!) (worse yet, half the shit they send me on cassette i can't get a fucking *nickel* for — which leads me to believe, in my heart of hearts, that major labels could do no worse signing bands by picking names out of a hat). By virtue of me being on the Reprise promo list, i was spared the indignity of having to actually pay for the new Green Day record — so think about it: When Green Day was on an

independent label, i had to *buy* their records. After they signed to a major, i got their records for *free*. OH, GEEZ, PLEASE, NO, STOP, FREE RECORDS, I CAN'T TAKE ANY MORE OR THIS MAJOR LABEL OUTRAGE!!! Fuck, as long as they keep me on the list, i hope EVERYBODY gets signed, except for Naked Aggression. Not only that, but "Dookie," on the wicked major label, is measurably better than the new Mr. T Experience record on the kind and good independent label; what's up with that? (I know, i know — it's the absence of Jon Von that crippled MTX. Fuck, he couldn't help it, he wanted to be in the Rip Offs because they're my favorite band. Who can blame him? He sold his shares in MTX when they were at their peak, got in on the ground floor of something even BIGGER. If he was a stockbroker, we'd all be cleaning his toilets) And, since we're on the subject, do you wanna know what it is that proves, beyond the flimsiest see-thru poncho of a doubt, that the new Green Day record is, indeed, cool? I'll give ya a hint: it's *not* the feces-colored jewel box. It's not the bleeped-out cusswords on MTV. It's not the drugs & masturbation references on mainstream radio (for the record, 'bout a year or so ago i was talking to the station manager of the local Crud Rock FM station, telling him i was gonna send him a tape of my band's technically wondrous opus entitled "Drugs &Masturbation." "'*Drugs &Masturbation,' come on, doesn't that sound like a hit? 'Drugs & Masturbation?'*" He assured me that it sounded more like a near miss. NOW ya turn on the fucking radio and there's Green Day singing about — you guessed it — drugs & masturbation. There's ANOTHER thing i shoulda fucking annotated!). It's not the acne, not the stoopid nosering. It is, in fact, what's written on the little banner trailing from the end of the "BAD YEAR" blimp in the upper left-hand corner of the album cover, to wit: "EAT AT CHEF WONG'S." Think about that: where did you see that before? Stop thinking already, you won't remember: *that was on the t-shirt worn by the guy who was getting lobotomized in the John Holmstrom cartoon next to the lyrics to the song "Teenage Lobotomy" on the inner sleeve to "Rocket To Russia" by the Ramones*. D-uh! Green Day are officially cool for that reference alone!!! Oh yeah, the Ramones — i kind of took them off the active list. They're still like my favorite bands of all time or something, but i hadda retire their jerseys because toting around the fucking albatross-like burden of having the goddamn Ramones as my favorite band just got to be more trouble than it was worth. I mean yes, sure, fine, they're the greatest band of all time, whatever. But they're NEVER gonna be truly great again; it's just time to MOVE ON (if Nirvana broke punk in 1991, i'd say it's about goddamn time we started fixing it!). Youth of America! Heed my plea! DUMP THE FUCKERS! Find a new Acting Deputy Favorite Band that makes ya wet your pants merely imagining what their next record is gonna sound like! Stop mollycoddling what's left of the Ramones! Let's melt down Joey into Soylent White! Find Johnny a new life thru the Witness Protection Program! Ignore the other two guys because they're not REAL Ramones anyway! Better yet, let's just replace them with Head when no one's looking — 'cause as of 4:29 PM CDT, Head are cooler than the Ramones anyway. The ONLY way the Ramones could convince me that they're back on the right track after "Acid Eaters" (How do *you* spell "Somebody To Love?" T-H-E E-N-D) would be to roll out a "Boogadaboogadaboogada" tribute album — which reminds me, i took a fellow columnist's name in vain last issue, apparently i'm not supposed to do that (yeah, like i should just *know* this stuff — like i actually read MRR or something!). I suppose this means that expressing my naked lust for that twelve-year-old bespectacled chick they got writing a column is right out. As of 4:32 PM CDT 4.8.94, the Rip Offs are still my favorite band, and Kurt Cobain is still dead. Rev out.

P.S. Shit, i completely forgot the COOLEST thing about major labels: They give you an automatic reason to hate a band you don't feel like liking. Take Rancid, for instance: i own all their records, and i *enjoy* all their records, but there's some real weird elusive quality about them that makes 'em seem real eminently, um, *unlikeable*. For a while, i thought it would be all right to dislike them because they were on Epitaph — but then that Blitz cover from out of left field cancelled that out. But God DAMMIT, they're STILL suspect as a GoodWill porkchop — so i WANT 'em to get signed so i can have a valid excuse for not liking them. I *could* try not to like them because of the way they used the word "punx" on the "Radio" sleeve (i think i'm a "punk rocker" by trade — which i believe means i owned a Blondie record at one point in time — and i would clamor against those who wouldst call themselves "punks" and "punx" if only their sects weren't both a lot tougher than *my* sect, who are all a bunch of poseurs anyway), but that would be too technical to be understood by most of the punx. But doggone it all, imagine what it would be like if John Cleese dropped by your house and found your Rancid album and started reading the lyric sheet and got to the line that read "I'm gonna amplify the rage of a class that's made to feel inferior" — he'd probably cock an eyebrow, look up at you and deadpan "Bit of a moron, are we?" Who needs a tumble down the social register of THAT magnitude?? No, the sooner Rancid get signed, the better i'll sleep at night. Christ, they have former members of Operation Ivy in the band — how cool could they be??? WHOOPS, BARNEY TIME!!!

1993. The digital age. If you want spirit, you'd better get rich, because you're going to have to pay for it. CD's have replaced records by 95%. You've finally paid off your $2,000 state-of-the-art stereo only to discover it's now outdated and on sale at K-Mart for $299. Well, at least you have your CD's, a costly yet priceless collection of musical recordings which produce perfect music and never wear out. Certainly, it is safe to say that these digitally mastered recordings are timeless and cannot be improved upon, right???

CD's and digital recording instruments of any kind kill music. As long as we listen to digital music of any kind, we no longer have music. What we do have is an incredible simulation, but, I repeat, it's not music-sort of like a fake diamond, only much more disastrous.

Long ago there was a time when the only way to experience music was to play an instrument or to be in the immediate presence of a musical performance. In those days, if you were cold, you'd start afire, if you were hungry, you cooked some food, and, if your nose was too big, it stayed that way!

As recording techniques and players were invented and improved upon, people slowly got used to the idea of substituting a recorded performance for a live one. Surely, there were many skeptics at first, but, eventually, most agreed on the value of sound recording.

The stereo or turntable became the musical instrument, "a contrivance or apparatus for producing musical sounds." The sound recording became the musician.

Musical vibrations were recorded onto master tapes in the form of tiny metal particles. From this our records and tapes were made.

A record player, utilizing a diamond needle, receives impressions from the grooves in a record. This causes the needle to vibrate, much like a guitar string or violin string does. This vibration produces direct electrical impulses which eventually come out of your speakers as music.

The tape player, utilizing a magnetic head, reads the alignment of metal particles on the tape. This magnetic pull is what then creates electrical currents, which eventually become sound.

With these two forms of playback there is no separation from the initial musical vibrations. The original vibrations have maintained a continuous wave. Each impulse is the direct result of its predecessor. Although we're getting music which is second, third, even tenth generation, we are still getting music.

The nature of music is vibration. These vibrations create sound waves that then effect us emotionally, spiritually, intellectually and physically. Each of these sound waves produces a myriad of overtones which also effect us on very subtle levels. Whether you're listening to Punk Rock or Mozart, these sound waves and overtones give the music its life. For music to remain musical through the recording process, these sound waves must be continuous, flowing and organic. Analog recording and playback machines (records, tapes) retain these musical qualities. Digital does not.

As I said before, your stereo is a musical instrument. With digital recording and playback machines (CD players, DAT machines), this instrument is now a computer. But, that's not all. The musician is also now a computer. The CD or digital tape does not play the computer as a record or tape plays the instrument of your stereo. Rather, this computer reads a series of instructions from the CD and then re-performs the music. What you hear is not the original performance, but, instead, a computer simulation.

The problem is, computers can't be made to convey an emotional, spiritual, or physical experience. It is simply not their nature. What we get is purely an intellectual process. once the

music enters this digital recording instrument/computer, we lose all emotional, spiritual, and physical connection to the original performance.

In order for a computer to reproduce a musical sound wave, it first must categorize the wave in the form of a grid. This computer grid recreates the sound wave as a staircase. No matter how intricate this grid, no matter how detailed the computer program, it will never be able to accurately reproduce this musical sound wave. The stairs might get smaller, but they are still stairs, not a wave.

This simple fact explains the often heard complaint that CD's are edgy and abrasive. That they don't breathe or flow. That they aren't warm.

What this grid leaves us with is a computer-produced simulation of a sound wave, a computer produced simulation of a musical performance. All the warmth is gone, because we've lost the connection to the original source. The music and overtones have all been adjusted into their most dominant factors. The end result is a complicated display of computer technology which has little to do with the original music.

To further illustrate this point, look at your television screen. If you look closely enough, you will see that the screen is made up of thousands of tiny points of light called pixels. Each light changes color to make up a seemingly complete picture. Each light can only be one color or shade at a time. The resultant picture is not one connected whole, but, instead, made up of thousands of these tiny lights.

This is how digital recreates music. It reads the music as thousands, even millions, of tiny lights or sound sources.

To the computer, the music never was and never will be a connected, whole body of sound. This is why computers can't make accurate musical sounds. It can't receive the initial musical vibrations, physically and completely, as a record or tape can. To the computer, the music is not a physical experience but an idea, a creation of logic and the mind, and, consequently, it can only relate it as such.

Being fooled by these computer simulations has been easy. Especially when we're listening to music that we used to listen to in analog. It's easy for us to "fill in the blanks" and pretend that it's all there. But some things are missing. Other things are changed.

It's like the difference between a vase made by hand and fired in a kiln, versus one glued together by a computer with millions of tiny clay and glass particles. It might look like the same thing, but it's not. It didn't go thru the same alchemical process of being molded and glued by the artist, sealed and fused by the fire, cooled correctly, etc.

Computerized/digital music, like the vase, is riddled with holes. It is of a completely different nature and creative source and because of this can never satisfy us emotionally, physically, or spiritually. Instead of soothing warm bath we have a tub full of millions of tiny ice cubes.

Now, surely, some will say, "But I do have emotional responses to CD music." Yes, you do. The difference is that you, an emotional being, are responding to the computer's performance of the music, rather than the musician's performance of the music. The only connection you have to the original performance is through your intellect. That's the only way the computer experiences, and that's the only way the computer relates.

Don't take anyone's word for it. Do a comparison and experience the difference for yourself. Take a record or analog tape of your favorite recording and compare it to a CD version. Make sure the tape or record is not from digital masters (this is usually stated on the packaging). When listening, feel the difference.

With digital, can you hear and feel the computer singing and playing the various instruments? Can you feel the millions of tiny "sound cubes," ' forming '"sound staircases?"

With analog, can you feel the breath and life present in the room? Can you feel the sound waves splashing air currents over and through your body and around the room?

How do you feel after extended listening of each?

For this experiment, I suggest listening to the music in a contained, and, if possible, uncarpeted room. This will allow the overtones to freely bounce around the room, giving your entire body the full experience of the music.

Forget about scratches in a record. In fact, it's recommended that you take your oldest, scratchiest record and see if it doesn't have more life than a CD version.

Many people feel that these computerized/digital sounds are actually antagonistic to us physically and emotionally, that the abrasive qualities of these "sound staircases" actually wear us down instead of replenishing us.

This makes sense when you consider that all day long we hear sounds in analog. Everything from car horns to birds chirping comes to our ears in analog sound waves. When suddenly our bodies are bombarded with digital sounds through a CD, our minds may be fooled, but our bodies hear these sounds as the unnatural forms that they truly are.

Perhaps we've let computers intrude into our lives a bit too far. Maybe we can stop this before we have push-button guitars or digitally mastered paintings. Maybe it's more than just a coincidence that the A.I.D.S. epidemic entered our culture at roughly the same time as CD's, and it seems to be growing at about the same rate.

We can't accuse CD's of causing A.I.D.S. But maybe the lack of real music in our lives, music that feeds and replenishes not only the mind, but the spirit, body, and soul, has made it harder for us to heal ourselves, to fund cures for our diseases, to regenerate and change our physical forms.

Maybe this lack of real music has also made us more violent and frustrated, causing much of the recent increase in gunownership, killings, etc.

In this digital age, escaping these computer sounds is not as easy as one might think. For example, most films today record all dialog and sound effects digitally. Some films boast of having digital scores. 99% of radio airplay is now from the CD format. Many television shows use digital sound effects and dialog recording exclusively. This de-humanization of modern art and man has got to have an effect, the results of which only time will tell.

One writer suggests that if computers are reproducing music, even composing it, why not the next logical step of having computers be the ones to also listen to it.

This is not to say that computers and modern technology are bad or wrong (their advantages are numerous and need not be stated here). It is to say that there are some things computers can't, and shouldn't, do.

Our bodies are warmed by fire, cooled by air, nourished by water and food. If we substitute air for food or water for fire, we cause imbalances in our bodies and our lives.

I'm afraid CD's are a big mistake—fake diamonds that cost us more than the real thing.

In this age of the artificial heart, science has taken away one of our most sacred arts. Here are some suggestions as to how you can take it back:

I . Stop buying CD's.

2. Stop buying records and tapes that come from digital masters.

3. Buy only records and tapes that come from analog master tapes.

4. Let your local record stares know how you feel.

5. Write letters to record companies.

6. For musicians: Eliminate digital recording, digital effects, digital keyboards, and digital instruments of any kind.

7. If you are a popular recording artist and must put out CD's, you can insure the preservation of your music by recording only in analog. Then, when CD's are gone, you won't be left with digital masters—complete misrepresentations of your original music.

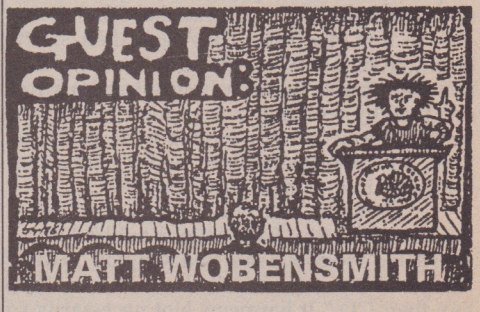
Also, insist that analog cassette tapes are made available to the public and make sure these tapes don't come from digital masters.

Finally, if you're really bold, put a disclaimer on your CD's explaining that what the listener hears is not a complete or accurate representation of the original music.

8. If you're a filmmaker, avoid digital sound effects, scores, and dialog recordings to allow the feeling and emotion of these sounds back into your films.

9. Start playing a musical] instrument.

Making music is an alchemical process. A fusing of emotion spirit, and thought, which then pours out of our physical bodies through singing and playing musical instruments. Once this process is intellectualized through a computer, the music has died. The music, like the Self, cannot live without a physical body or vehicle. Without the physical properties of analog tapes or records, etched by musical vibrations, and read with diamonds and magnets, the music is no longer alive. The original music is no longer a fact, but an idea, programmed into a computer.




Doing zine reviews for this magazine has always been a fun and rewarding experience. I've seen so many great things that I never in a

million years would've seen any other way. I feel so privileged telling you this, because working here gives me an unprecedented opportunity to check out so much stuff with so little effort. I would advise anybody remotely interested in zines to check out the review section. I feel that it's probably the most important section of this magazine. Case closed.

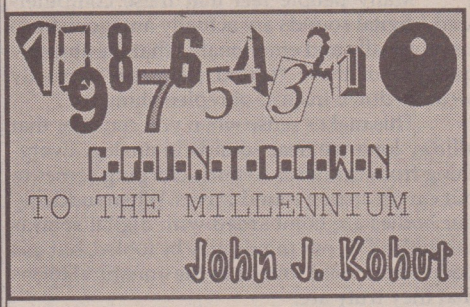
But what I really want to talk about is my own boring views on the whole major label thing. Because there's nothing I hate worse than listening to someone else's self-righteous diatribe about corporate greed when they have no clue about what they're actually talking about. So listen to mine. I won't go into detail, but I think I'll make a few things clear.

Supporting major label music in your fanzine is fundamentally bad and wrong. Bad, bad zine! MRR scolds you - not punk, not punk! Ha ha, not to be *too* judgmental (what?), but I think it's not only wrong, but self-destructive. To me, doing a fanzine comes out of a direct need to communicate. Perhaps you feel so strongly about such and such political view, or music, or idea, and you see *no* existing avenue for it. So you make your own. Hurray! That's what I call inspiration. Of course, there are a multitude of zines that seemingly lack any sort of inspiration, but perhaps there are other reasons for their existence. What irks me is seeing someone devote precious zine space to some stupid alterno-rock band who already has a shitload of press everywhere else. Does this zine actually expose us to something new or are they rehashing the same old shit from the same lame glossy mags that we tried to bypass in the first place? And if I actually *did* want to read about the Afghan whatevers or the Rocket from the who cares, do they actually think I want to read *their* shitty-ass tiny print, handwritten, boring account when I could purchase Spin and read the same info in full color? Because when it comes down to it, we can't compete on that level, and maybe it wasn't meant to be in the first place. So what harm are you doing when you review that stupid "grunge" rock band or, sorry, corporate "punk" CD?

By giving major labels free (!!!) publicity, no matter how small, you are giving them your credibility, your stamp of approval. If you say, "hey, that's punk", then you've already opened the door. I hate to say it, but people don't think for themselves. By seeing someone who supposedly has morals and a conscience (after all, you're so *punk*) give a green light to something, you become just one more bastion ruled by corporate terrain. Do you think the public actually *likes* punk? Hell no! What they like is being able to buy rebellion. They lead their shitty, boring lives, but when they get free time, they buy their "punk" to prove how outrageous they are, thereby winning crucial points with their peers without actually having to *do* anything. Sure, this sounds simplistic, and it's not a simple thing, but it's true. *Rebellion sells.*

"Omigod, will you look at that? It's a punk rocker with a Bad Religion t-shirt. He's so weird. He's so cool. I saw Bad Religion on MTV today, so he must be cool And I can be too if I just buy their CD." It happens. Not necessarily so blatantly, but the reasoning is there. What better publicity can one ask for than to have their product displayed on a walking, talking billboard? Marketing the "unmarketable" has become an extremely effective (and predictable) ploy as of late. You know that others are aware of this when you see corporations cashing in on it. The major label, Def American, recently changed its name and logo to keep up with these ever-changing times. Their new name is "American", and their logo is a goddamn upside-down American flag! What?!! How shocking, how outrageous, I am so hip to them. Do you need more proof? You don't need to look very far, and I'm not going to explain any further.

Punk is really important to me. It's one of the few mediums where people can express opinions that can't be expressed elsewhere. It's the only place where I can run a queer punk record label. It's the only place where I can publish my own crummy zine and actually be able to have others take it seriously. I can put out records and CDs without publicists, lawyers, contracts, videos, or a lot of money. Because when it comes down to it, I can't compete. We have to keep the underground a safe place to exist. Radical ideas don't exist within the society that caused them in the first place. Please don't give them the last territory that we can still call our own.




OUR STORY CONTINUES.....

Like the man said, "THE TRUTH IS OUT THERE."

But like the other man said, "YOU CAN'T HANDLE THE TRUTH!!!!!!"

THE SHAKIN', SHAKIN' SHAKES

A team of scientists at the University of Oregon report that segments of the Western coastline of the United States are rising faster than normal. They believe that this is a strong indicator that the area is due for a massive earthquake. Comparing highway and railroad surveys with changes in tidal levels, they determined that sections of the coast from Cape Mendocino in northern California, to Newport, Oregon, are rising about 10 times faster annually than expected. The study says that the rise in coastline is indicative of the pressure building underground which they take as a sign of an imminent earthquake.

BRING OUT YOUR DEAD

Due to a number of factors (frozen ground, morgues filled to overflowing and the rising cost of a burial plot and ceremony) people have simply been abandoning the bodies of their loved ones on the grounds of the Yuzhnoye Cemetery in St. Petersburg, Russia. A reporter on the scene in March described seeing over 30 coffins, many overturned, with the legs, arms and heads of corpses sticking out of them, surrounded by dozens of crows. Even the city's crematorium is overwhelmed with bodies and ceased accepting any new ones.

OUR BOY VLAD

It's been a busy time for Russian ultranationalist Vladimir V. Zhirinovsky.

•In April at the Fifth Congress of his Liberal Democratic Party of Russia, Zhirinovsky appeared before 343 of his party's delegates accompanied by his personal bodyguard contingent - "Zhirinovsky's Falcons." The "Falcons" consist of 18 young men dressed in blue uniforms, sporting black boots, dark sunglasses and sidearms. At the meeting the party unanimously voted to give Vlad full dictatorial power over all party affairs until April 2, 2004.

•The price of a 30-minute interview with Vlad has now officially been raised to $5,000 from $3,000. Reporters can interview a lesser party official for $100 for three minutes.

•Just days after the Congress, Vlad got into another fistfight on the floor of the Russian parliament when he beat up a defector from his party. While two of his bodyguards held the man's arms, Vlad proceeded to smash the man's head against a wall. When another member of the parliament came to the first man's aid, Vlad attacked him, screaming, according to witnesses, "You scum, I'll have you rot in jail! I'll tear your beard out hair by hair!"

•Several days after that Vlad encountered protesters from the French Jewish students union on his visit to the Russian consulate in the French city of Strasbourg. As the crowd chanted that he was a neo-Nazi and a fascist, Vlad screamed back in French, "I'll break your heads!" He then began to spit on the crowd and tore up handfuls of dirt from the consulate garden and threw it at the demonstrators. He also screamed, "I'll kill you with my atomic pistol!"

SIGN, SIGN, EVERYWHERE A SIGN

In late March municipal court Judge Leslie Isaiah Gaines of Cincinnati revealed that he has seen the face of Jesus on a pillar in the Hamilton County Courthouse every day since September. While he had kept the vision to himself, Gaines said that the approach of Easter inspired him to tell of his experience in a letter to reporters. Gaines says that in the swirls of smooth marble Christ's face, crown of thorns, bloodstained eye and beard are visible. He related how he saw the face while climbing the stairs one day in a distraught mood over his health. "I felt I got a wake-up call from God." Commenting on his decision to go public, Gaines said, "To tell lawyers and judges that I saw the face of Jesus in the courthouse could be like telling them that I had seen a UFO."

"MASTER, ARE WE NOT MEN?"

A mechanical sea monster that is part of the tourist complex at Land's End, England, attacked the man who had designed it while he worked nearby, picking him up in its three-foot toothed jaws and holding him for about a minute. Officials said that a glitch in a computer program caused the beast to go amok and grab designer George Thain. Alerted by his screams, co-workers freed the badly bruised Thain.

THE MARK OF THE BEAST

The Secretary of State of California has approved the circulation of petitions for a November ballot initiative that would mandate that violent criminals, upon their release from prison, submit to having identification numbers "implanted on their faces." The initiative also makes it clear that to "taunt or harass" a person bearing such iden-

tification numbers would be a misdemeanor offense.

In March the sexual assault case of a 39-year-old Cincinnati woman suffering from conversion disorder finally went to trial. The disorder causes its victim to faint upon hearing or reading certain words. During the trial lawyers tried to avoid a list of words, including "sex," "anorexia," "adoption" and "Karen Carpenter," all among those guaranteed to make the woman faint. In delivering her own testimony on the witness stand she fainted four times by mentioning some on the list. One psychiatrist said that conversion disorder affects a third of the population at least once during a lifetime, usually with less severe symptoms.

"The Complete Manual of Suicide" by Wataru Tsurumi has been a big best-seller in Japan, selling over 550,000 copies in six months. The book rates 11 suicide techniques by on a scale of effectiveness, pain involved and degree of embarrassment its likely to cause.

KICKS JUST KEEP GETTIN' HARDER TO FIND

A mystery man in the Netherlands is tricking elderly people into handing over their false teeth to him. Police say that the man calls victims inquiring about denture discomfort. He then convinces them that their teeth need to be examined and arranges for the teeth to be left outside their doors where a courier will pick them up and return them the next day. The teeth of course are never returned. Ten victims have come forward to report this to the police but officials believe that there are many more who are just too embarrassed to admit it. There are no suspects.

Michael Mower, 36, killed himself and his mother after a shootout with police who had come to talk to him about what the Secret Service termed a "rambling, threatening" letter "about assassination" that Mower had sent to President Clinton. After his death an Ohio mental health worker revealed that Mower had a history of paranoia and believed himself to be privy to special knowledge about conspiracies because of "transponders" that he believed were placed in his ears at birth. Days before his death she had written a court asking that Mower be committed to a hospital. It was later revealed that the eight-page letter contained information about plots and that Mower said he feared for himself, Clinton and Hillary Rodham Clinton.

THE HOUR IS GETTING LATE

In mid March about 1,000 people attended the Institute of Divine Metaphysical Research's conference in Norfolk, Virginia. Participants all had in common the belief that the world will end within two years. Institute founder Henry Clifford Kinley claimed that he met Yahweh in a vision in 1931. According to the revelation, the Earth will turn seven days old within two years by God's measurement of time. One college senior interviewed by a reporter for the Religious News Service at the scene said, "I can't look to long-range plans or anything like that.....Just to know you won't have to deal with daily life anymore, to not have to be bothered by the cares of this world, is a relief. I'm definitely not sad about it."

Officials at the Ignalina Nuclear Power Station in Lithuania invited Russian astrologer Pavel Globa to the Chernobyl-style plant in March. In February Globa predicted that there would be a major nuclear accident at the Ignalina plant on March 8, 1997. Globa also claims to have accurately predicted the Chernobyl disaster in 1986. "You can't afford to overlook this prediction," said plant director Viktor Shevaldin. Due to problems at the plant, its reactors have been shut down five times in the last five years.

Since 1978 Chinese archaeologists have found more than 100 surprisingly well-preserved 4,000-year-old corpses in a Chinese desert. The corpses, which appear to be asleep, have blond hair and white skin and look European. In March, Western researchers were given their first look at the find by Chinese authorities. Scientists will attempt to determine the origin of the corpses by comparing their DNA with modern DNA samples from different parts of the world.

BULLET-STOPPERS '94

Jose Cristino Fana, owner of a Brooklyn bodega, was shot at by a teenage customer who didn't like the two ham-and-cheese hero sandwiches Fana had prepared for him. When the youth fired his gun, Fana shielded his head with one of the hero sandwiches, deflecting the bullet's trajectory so that it just grazed his forehead. ("Anything can change the course of a bullet," said New York City Police Officer Scott Bloch. "A hair can affect the direction.")

A 21-year-old desk clerk at a hotel in Birmingham, Alabama, used credit card numbers from hotel guests to order more than $5,000 worth of pizzas from a local restaurant over a 90-day period. "I don't know exactly how many pizzas we're talking about," said an assistant U.S. attorney. "But he went to the restaurant 73 times and ordered four to six pizzas each time." While he did give some pizzas to friends, "we believe he ate a lot of them himself," said the prosecutor. The clerk faces federal charges for fraudulent use of credit cards.

Two six-year-old boys in Hampshire, west of London, demolished a neighbor's house and said afterward that they were copying a television program on which kids tear through model houses in search of prizes. The two broke glassware, threw a television set to the floor and broke furniture because "we wanted to have some fun."

FINALLY, WHAT REALLY HAPPENED IN ALEXANDRIA A LONG, LONG TIME AGO

In April over 500 people entered the Fort Worth Central Library and threw thousands of books from the shelves in search of $5 and $10 bills supposedly placed in the books by Dallas radio station KYNG-FM. The station urged listeners to go on a treasure hunt for the bills that it said had been placed as bookmarks in the fiction section. Afterward they said that just $100 was involved and they expected about 30 people to look for the cash. The mob told stunned librarians that they were in search of $10,000. The program director at the station said that the promotion was designed to "get people to think about when was the last time they went to the library." A librarian at the scene described crowds of people running down stairways screaming, "Where's fiction? Where's fiction?" Many started climbing bookshelves and over each other. When it was all over at least 3,500 books wound up on the floor, many with cracked spines, and ripped pages and covers. Days afterward the librarians said that at least 100 books were beyond repair and they had yet to inspect another 5,000 to 10,000. KYNG-FM said that it would donate $10,000 to the library and throw the librarians a party.

PERFORMANCE ART

Joel Gonzalez, 29, cut off his "trigger finger" in a demonstration outside the Connecticut state Capitol in March as a demonstration of how he believes the state should punish criminals who use guns to commit crimes. Using a homemade paper cutter he placed his left index finger under the blade and then knocked the blade through his finger with a sledge hammer. After cutting off his finger Gonzalez handed it to a friend planning to testify before the public safety committee who planned to hand over the finger during his testimony. When police found the friend he had the finger wrapped in plastic in his shirt pocket. After being taken to a hospital by police Gonzalez refused to have the finger reattached. "Why should I put it on, when I chose to take it off to begin with?" he asked.

BAD IDEA #215

Russian aviation officials confirmed reports that an Aeroflot crew member on board an Airbus A-310 that crashed into a Siberian mountain on March 22, killing all 75 aboard, had his children in the cockpit and was teaching them how to fly. An official report disclosed that the crew member, "in violation of flight rules, was demonstrating and explaining the principles of piloting a plane." Western officials who heard the cockpit tapes, said that one or more of the children in the pilot's seat disengaged the automatic controls, sending the plane into a dive. Said one U.S. Federal Aviation Administration official, "...they let these kids crash this plane into a mountain." Aviation experts said that any crew members standing at the time of the steep dive and not strapped into a seat could have been thrown against the plane's ceiling or walls and been unable to reach the controls. Investigators looking through the wreckage found the body of a passenger (who was qualified as a pilot) in the seat of the chief pilot. They theorize that he tried to get control of the plane and failed.

Kohut's latest book, *Rock Talk, coauthored* with his brother Joe, and published by Faber & Faber, is available in most bookstores. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM/ PO Box 25682/ Washington, DC 20007

The latest list of suggested topics for MRR mini-theme issues came when I was working in the garden. It brought back memories of similar notes wedged into my typewriter back in the old newspaper days...back in the days of typewriters.

It would be fun if through a time warp some of these marvelous subjects fire-breathing editor Pat McMahon assigned me would show up as MRR theme issues: the history of pizza in

Calgary, allergies and how to spot them, the stamp collector's corner at the post office (I never turned that one in), men who collect toy soldiers, had enough?

It would have in turn revved up the tacky Calgary Herald Friday Magazine to feature the latest ideas from Tim: major labels, Japanese culture and crime.

"I know this is on short notice," the letter said in reference to the crime issue, and I realized I had two days to put together an article on criminals, the prison system and the brave new buzz phrase: three strikes you're out!

I had just spent time in the San Luis Obispo area, drinking in rich gossip about former Manson-family member Bobby Beausoleil, still incarcerated. One friend knew Bobby's wife; another had been interviewing the prisoner, hoping to put together and sell an article.

I thought that by focusing on the Manson family, one of the most notorious in American history, I could examine the entire issue of crime and punishment. It was amusing—and relevant—to bring up Manson with some people and listen to their "three strikes" type rage: "It's a good thing those people are locked up! Would you want one of them moving into the neighborhood? They should have gassed them!"

Bobby B. was not involved in the ritual Tate/La Bianca mayhem because he was already in jail, apprehended in the murder of a third-rate mescaline chemist with whom the Manson family had a beef, the same poor guy who had his ear lopped off with Manson's mojo sword, then sewed back on by Family cuties using dental floss. (This is one of the only details I remember from this case, being fascinated with alternate uses of dental floss: try putting it on for guitar strings.)

Being associated with Manson means Bobby's key has been thrown away. He has already served 25 years for this murder, which seems like enough. My writer friend feels he has reformed, however some of his activities fail to impress the parole board:

His soundtrack to the Kenneth Anger film Lucifer Rising just showed his continuing interest in Satanism, and the babes-in-bondage magazine he publishes with his wife is also not the P.B.'s cuppa tea.

This is all the height of hypocrisy in a state whose film industry is on an endless diet of Satanic mucus, blood and doo doo. With kinky sex thrown in for kicks.

I was also amused by my friend's failure to interest any magazines in this guy. By focusing on Bobby's music he'd managed rejects from every publication contacted except for Hustler, who said it sounded interesting... except for the music. Wasn't there something else he could play up, besides music?

Yeah, really. Anything but music. It was around here that my attempts to tie the Manson legend into the over-all scene of crime in America flopped. What I needed were ideas on how to improve the prison system or something else to replace it with. But I didn't have any, other than the vague notion that putting criminals with other criminals doesn't make a lot of sense. However I don't know how you'd avoid other criminals.

Imagine a society happy to throw its hands up in the air over the first two violent assaults an individual commits, then ready to squander its resources feeding, housing and caring for these people for the rest of their lives. You don't have to imagine it. You live in it.

The New Yorker had a nice cartoon on the subject: two old men, sitting in a prison cell. One guy says "My third felony was the smartest move I ever made. On the outside they're still fighting for health care."

I watched the film 'Carlito's Way', curious to see what happens when a Hollywood big shot (Brian De Palma) takes on several insightful novels about the U.S.A. crime scene. In one of the first scenes, the main character tells a judge he has reformed, "not in 25 years like you said it would take, but in five!" But he can't really reform because all his friends are crooks. The biggest crook turns out to be a lawyer. (Wonderfully played by Sean Penn, by the way.) So much for Hollywood films not being realistic.

I started thinking the Manson story had more to do with the major label issue than the crime issue.

After all Charlie came really close to landing a contract with one of the big labels and a top producer of that time. The songs he wrote, no better and no worse than most of the crap the major labels put out, continue to generate cover versions. Any songwriter would be happy to get as many recordings done of their music. The fact that he can't collect royalties saves him from dealing with some of the biggest criminals we have living outside the prison system, i.e. the music publishing industry.

Manson cover songs can be used to chart the social differences between major label and independent releases. For example in 1993 I contributed five versions of How Can You Kill Me I'm Already Dead, a tone poem based on Manson's speech to the jury, to an Italian label named Helter Skelter releasing a Manson theme CD/EP. As always I credited the publishing rights to the Manson/Burt Bacharach songwriting team. The release featured a variety of other artists and some great artwork by Raymond Pettibon. Like everything I'm involved in it is almost impossible to find and nobody paid any attention to it.

But let Guns and Roses cut a Manson song on their new release and you've got a mini-controversy with editorial writers philosophizing in magazines published by the same conglomerate that owns Guns and Roses. Plus relatives of some of the victims (of Manson, not Guns and Roses) running around making furious little waves.

Now don't get me wrong, I loved Sharon Tate and have wept over her grave. However people like her relatives have given up completely on the concept of rehabilitation, at least in connection with these scum that have brought so much sadness into their lives. And many people who have never been crime victims or even known someone that has have also given up, preferring to daydream about savage punishments. And that's where our society stands, hovering between treating each little criminal like a wounded sparrow that needs counseling or figuring out new reasons to use the cruelest punishments at our disposal, life prison sentences, the death penalty or a major label record contract.

Let everyone buy guns and shoot each other. But please, let's not have any more ringleaders with marketable song catalogues.

"Charlie wasn't really into his music," my Manson expert friend explained. If he had been, he might be on tour this summer, a whole new generation of fans into his groovy sixties music. However as most know about Mans he prefers life in prison to life on the outside, it's like his form of social security. Frankly I'd rather live in a country where its easier to get on welfare if you're a musician, not a murderer. (The welfare would be cut off if you scored a major label contract.)

This major label topic is ho-hum, having been discussed to death in the last decade and the one before. I have only fleeting bits of knowledge relating to the topic picked up in years of playing music.

I remembered how I had gotten into blues in the summer after ninth grade and for the most part this meant I was buying albums on small labels that I had never noticed before: Yazoo, Arhoolie, Delmark and so forth. I recalled learning the history of record companies. When the phonograph was first invented it was sold in furniture stores, and the small stock of records that were available became accessories sold alongside couches and hassocks.

Since the blues was primarily a black music, the first blues '78s were sold in furniture stores in black neighborhoods. It is amusing to me that the furniture clerks in these places would no doubt pick up some knowledge about these items they were selling, some of them perhaps becoming blues experts.

Now we have an industry that no longer sells records, it sells new music formats. Allowing them to endlessly reprint the same recordings that used to be sold in furniture stores. Major labels may just as well be selling coffee tables as CDs.

"One thing you have to realize about Manson is that they learned everything about 'Helter Skelter' from a scratched up old vinyl album," one of the biggest guys in the music business told me. (The former 600-pound doorman of a club in Huntsville, Alabama.)

"Imagine what them boys mightta done if they had a nice clean-sounding CD of the white album back then." Notice the sexual stereotyping typical of the music industry: 'them boys' in reference to a cult that centered around girls! In the same era that Manson and his kin began creepy crawling around the Hollywood hills, technology for recording was going through rapid new innovations at the same time the pop music of the day was changing into something 'old guard' A&R men such as Mitch Miller of Columbia could neither understand nor comprehend, though they liked the greenbacks that flowed in.

So for a few years you had unprecedented freedom in the major label scene. An album such as the Jefferson Airplane's 'Surrealistic Pillow' was created by people using an 8-track machine for the first time in their lives, the big label honchos shrugging "Gee, we don't know how to use these things" and happy to let the weird longhairs fuck around as long as they came up with a tape on a reel and didn't murder any famous movie actresses in the process.

From here we have evolved to a point where the major labels have established "standards" for everything they release, these rigid controls loved by the recording industry, guar-

anteeing big profits for those who build high-tech studios and mold corporate 'record producer' types at $50,0000 per 'grunge rock' release. It works the same way as the construction industry, rumored to be the main force behind 'three strikes/you're out' because of the lush profits available when dealing with government prison-building contracts.

The number three is of paramount importance as you see. We have not only chosen three as a breaking point for incarcerating career criminals, but career hit-makers know full well anything longer than three minutes will probably not get played on the radio, the exceptions happening of course during the Manson era, the most notorious being 'MacArthur Park' not coincidentally about Los Angeles and baking cakes, the latter a standard way of breaking someone out of prison. This song, written by Jim Webb and recorded by actor Richard Harris, was known as the 'poo poo' song by disc jockeys, for reasons that will be explained in the future "How to shit on the job" issue.

The only thing of importance in the "counter-culture" to these businesses is of course the counter the merchandise is sold over and the other one you use to tally up the day's sales. And of course every vital, free-thinking, convention-shattering cultural movement that only the real hipsters know about eventually turns into a car commercial. And so what?

It made me think what I was really writing about was Japan, or at least a Japanese cartoon character whose name I believe is "Drymong."

On my first trip to Japan in the early '80s, this little Drymong guy, kind of a dog with a pot belly and his mouth open all the time, was everywhere you look—billboards, cartoons, T-shirts worn by people of all ages, milk cartons, candy machines, everything a Drymong theme.

On my second trip to Japan at outset of the '90s, this little terd was nowhere to be seen and my Japanese hosts made a bewildered face when his name was brought up. I was told to just forget any plans I had of rounding up replacement Drymong toys, t-shirts, ashtrays and so forth.

This is the reality facing lots of crap pushed by the big labels. I won't predict what of the current glut will still be remembered in 1999, because you can't. I certainly couldn't have predicted that the Partridge Family would be viewed as hip, charming and musically energetic the way it is by the younger generation today. It is interesting to note that if any member of this particular family had committed a ritual murder they would have an easier time getting their songs recorded.

In America we have acts such as DR.E.Mong in your goddamn face everytime you turn around, among many other fad hit groups of the top 40. Their leader, Mike Swipe, actually contacted me once. He wanted me to play guitar and contribute original songs to a 'solo' project of some kind he was working on. But in his first letter he warned me there was no possibility to make a penny on this production because "it is being done for an independent label."

Of course I told him to go hang it in his ass! Here we have a system of rewards the major labels have worked out with influence from the prison system, where somewhere along the line it was decided that celebrity felons such as Manson should not make money on their creative endeavors. The majority of convicts contracted to such institutions work with no remuneration, and they believe nobody else should make any money either. Is this a problem? Nah. Just ask Kurt Cobain.

If you want to know a force that can wreak havoc with art, try personal and cultural disagreements amongst collaborators. This brings us back to Japan.

Let's take a look at two Japanese musicians, Tommy and Steve. (Note: Not their real names.) Tommy showed up on the early '80s New York avant-garde scene, jamming with everyone, developing an intense philosophy about creating something totally crazy and meaningless, climaxing in one 19-minute track 'How to Kill the Mind'... excuse me, are we allowed to mention pieces of music that last 19 minutes in MRR?... Tommy and his cohorts were definitely setting the stage for the lunacy of current groups such as The Boredoms, UFO or Die, etc.

Steve was criticized by many who jammed with him for playing too loud, too much, too incoherently, too aggressively. Sometimes he spent entire sets taking the drum set apart and putting it back together again. A German guitarist wept after one set, lectured Steve that "Music is not sports." (Neither is crime. See: Three Strikes topic.)

Tommy and Steve are both my types of musicians, but our relationships degenerated because of something that has nothing to do with music. I found out both these jokers are followers of Charles Manson. I wonder if a cult like this exists in Japan. I would think it would be hard for the Japanese to understand the racial motivations for Manson's career, since the Japanese have only one race to worry about in their society.

At one gig with Steve I let an American living in Japan sit in, but had to boot him off the bandstand when he started making snide comments about Jews. When Steve asked me why I'd done this, I was unable to convince him the guest musician had been rude. "What's a Jew?" Steve asked, perplexed.

Perhaps the second race in Japan is women. After all, wasn't it a Japanese woman, Yoko Ono, who made up the expression 'Woman is the Nigger of the World'? (Does she still have a major label contract?)

For example, one thing that pissed off Tommy was the relationship between our wives. He had brought his wife over to New York City and was already distressed that she was becoming more independent and aggressive, "more like American woman."

I'd already heard a lot about American women in Europe, German and French men telling me they thought American women were too independent. "They'll do whatever they want. They are too crazy."

Hopefully this is true. The more our wives walked and talked the more Tommy felt a revolt was being planned.

At a visit to Tommy's parents, we saw the life-style he was used to. His mother prepared a 15-course meal, then left the entire kitchen and dining room a mess, food everywhere, while she raced off to work the night shift as a nurse. She was expected to clean up when she returned at 3 a.m., or the following sunrise when she had to get up. Tommy and his dad sat on their rolly-polly butts the whole night watching Sumo wrestling, unwilling to lift a finger. And Tommy was impressed with his father's manner, "He is so peaceful... like Buddha." Well we could all be Buddha if we turn all the shit work over to women.

When my wife went back home and Tommy and I took off for a final 10 days of intense touring, things really took a bad turn. Tommy had assumed all along that as soon as my wife split I would be eager to go visit "pink saloni" with him. He even taught me to tell the audience "Thanks very much but now I must go to the pink salon" as a way of getting cheap laughs.

Going to a bar is bad enough, but the idea of going to one where a strange woman comes up and gives you a hand job is not exactly my idea of a great foreign vacation. I'm not saying it's a cultural difference because these places are full of foreigners loving it, but in every Japanese town the evening streets are crowded with men out for just such a casual paid-sex experience while their wives sit at home.

One night Tommy and I had the following conversation, which I report out of a life-long love of the ludicrous:

"Oh, Eugene-san! You make a terrible mistake! You have not lived unless you fuck Japanese girl."

"Well then I haven't lived because I haven't fucked a Japanese girl."

"We can make this better for you. We go to pink saloni!"

"No, it's you I'm worried about. You haven't lived either until you've fucked a Mexican girl. Have you fucked a Mexican girl?"

Of course he hadn't, at least not at that point. So I managed to twist it into a stand-off, but the message became clear and felt through the music: our rapport was vanishing because I didn't want to go fucking with him after the gigs.

Same thing happened a decade later with Steve as he began confiding his disappointment in me to others. "I don't understand Eugene-san. He no want to go girl hunting after show."

Of course I was still available as a listener when these guys needed to make announcements about momentous things that were happening to them. On the streets of Paris, Tommy told me the big news: "Eugene-san! I finally fuck French girl!" "

"Oh, did you have a good time?" "Well... interesting, I must ask you... we fuck, we fuck, we fuck... but," eyes widening. "SHE COULD NOT COME ! SHE COULD NOT COME!" He paused.

"Yeah. Well that happens sometimes..." I said "Not with Japanese girl. This never happens with Japanese girl." Perhaps a "three-strikes" system is an ancient yet unspoken part of the Japanese orgasm culture.

Bay Area guitarist Hank Gonzalez rang me recently at 7 a.m. to read yet another clipping about musicians with strings of girls in the Orient. In this case the subject was avant-garde composer John Hate, recently working in the area of 'light nonporous metal skate emo rock/jazz.'

Unable to contain his hysterics, Hank read: "Hate finds most of his inspiration in the beautiful women of the Orient, particularly Japan, where he spends at least half the year.

"His concert programs include hidden references written in Japanese proclaiming the special joys of whipping, mutilating and even skinning these women if they allow it.

"Like a James Bond/007 of avant-garde music, Hate journeys to these exotic far off locales, meets beautiful women, makes them his conquests and then uses their beauty as an inspiration for his compositions." Some of which are under three minutes.

Meanwhile Bobby Beausoléil languishes in prison— "Which is where he belongs, the slime—" "No, you don't understand. Bobby had nothing to do with the Tate murder... he is in jail for killing a mescaline chemist who ripped them off...25 years—"

"SO? GOOD! IF HE WANTED TO KILL SOMEONE SO GODDAMN BAD, WHY DIDN'T HE KILL MANSON?"

In the future we can expect appearances before the California prison parole board by not only John Hate but the aforementioned Japanese musicians, Steve and Tommy. Like Manson, they all admire Bobby. Why? "Manson admired Bobby because he was really into his music. Well not only that, but he had his own string of girls, like Manson did. He didn't have to rely on Charlie's girls, he had his own. And then on top of that he was really into his music, so Charlie admired that because he couldn't get it together, he was just mostly into the girls."

Tim, let me know when you want that History of Punk Pizza in the Bay Area article.

I was madder than the butt-fuckee with sand in the KY. Tim cans Jeff Bale for writing "opinions people can get from television or The Republicans." Punks call my Thai adventures, ***exploitation.*** What am I going to do? Am I next in the putsch because I don't agree with the punklibs?

Ahh! I've got insurance! I have opinions that you ***can't*** get anywhere else. I think logically, consistently, and humanly. Nobody on either side does that. I'm on no side at all. My position here at MRR (and the company car) are safe— at least for the moment.

One of my least accepted, yet most obviously true, beliefs is that kids are human beings. They are not delicate paintings to be protected from the outside elements. They are not property that should be fought over like baseball cards. They are humans with independent minds, able to make decisions and feel emotion. Their humanity entitles them to the same rights that folks a little older and (sometimes) bigger have.

Lily and I investigate the outskirts of Lumpini Park in Bangkok. It's late. The park itself is closed. We sit on the steps along side a large statue of the king. We watch the little square around us. Below is this kid, about twelve. His Dutch Boy haircut moves back and forth as he talks with a chubby girl who looks a little older.

The girl suddenly looks up at us. The boy follows her gaze. He sees us and springs up the stairs two at a time.

"You got cigarette?" He asks us.

I take one out of the crumpled pack in my pocket. The kid laughs and asks Lily for a light. She lights his cigarette. He nods to her and skips down the stairs. On the bottom, he starts to moonwalk, slither, break and do all kinds of dances— obviously for our benefit. We laugh and call him Michael Jackson.

Soon other kids join him. One, a couple years younger, lies on the giant stone railing. He talks with the chubby girl. The others range in age from ten to fourteen or so. They talk amongst themselves. An older boy, about 15, tall and skinny, flicks a cigarette lighter on his elbow, his hand, his forehead. The crowd breaks into laughter and applause. There is more talking. All at once, the whole gang looks directly at us. They laugh again. Then they head up the stairs together, coming towards us.

Soon, we're surrounded.

"Where you come from? Where you go? You beautiful lady. (Directed at Lily, not me.) You take my picture?"

I take a picture of them with Lily. They laugh, raising their hands in the air, making Mickey Mouse ears. Lily takes a picture of them with me.

Michael Jackson says, "I take a picture of both you together." He reaches for my camera. I give it to him.

He backs up to get a view of us all, then takes the picture and hands me back the camera. Surprised?

Lily glances over the stair railing and sees an older Thai guy, pot belly, dressed in clean jeans and a nylon shirt.

"Looks like the undercover cops are here." she says.

The guy wonders around the square with his hands clasped behind his back. He stops and stares at nothing in particular— a wall, the parking lot, who knows? Then he continues his walk.

"Maybe he's a pimp," I tell Lily. "These kids look like they're on the make. They say that whenever you see a whore, a pimp isn't far behind."

Eventually, the guy's wife shows up and he takes off. We laugh at our misunderstanding. Then we notice a car. It's been circling the square. Now it crawls along the side of the staircase we're sitting on. The ten year old, who had been lying on the railing, gets up and walks over to it.

The driver rolls down his window. We can see he is Thai— or at least dark and oriental. The driver and the boy talk and joke for awhile. Then the boy walks around the side of the car, gets in and the car drives off. We've seen it finally. Our first— and only— case of child prostitution in Thailand.

And it wasn't bad! These kids aren't exploited— at least not any more than anyone else who works. These kids are having a fun time. They work for themselves and have a good time doing it.

What about the other child prostitutes? The *slaves* and dollar-a-blow-job girls? There are two levels of prostitution in Thailand. The commercial, Patpong, level with the glitter, money and foreigners. Then, there is an under-level. Here the cheap girls service the taxi drivers just in from the country— or the country people themselves. That's where the kids are. Yet even here, they're cared for and fed, more than they would be if they stayed at home.

A few months ago I wrote about how, in an amazing show of puritanism, a U.N. display talked about the problem of child prostitution. In one place, the display said *children are often forced by hunger into prostitution. If it weren't for that, they would die of starvation.* Further on in the same display: *It must be our first priority to end child prostitution any way we can.* So starving to death is better than sex.

Regularly, *The Bangkok Post* reports police raids on small Thai brothels. Police 'rescue' children and return them to their parents to starve. These raids never take place in Patpong. They're always in the poor suburbs, or out in the countryside. That's where the girls are.

That, too, is where the indentured servants are, working their way out of their parents' debt. Once free, the girls leave these sleazy places. Many times, they head for the bright lights and big city. They take the glamour jobs in Patpong where they can meet exciting foreigners and wear expensive clothes.

Many of the Patpong sex clubs are owned by former prostitutes who worked in other clubs until they could afford to open their own. This would be a Western-style success story— the American dream. But Americans would never tolerate it. It involves sex for pay— with kids. For Americans— and many other Westerners— that's worse than death.

Most sides of the political spectrum, down deep, believe that sex is bad, like drinking or smoking. The difference between 'libertarians' and their conservative/liberal counterparts is that 'libertarians' believe that ***adults*** should be allowed to do bad things. They're all wrong.

Sex is not bad. It's human, natural, and fun. Human beings are the only species who can achieve orgasm before puberty. What a shame not to take advantage of that. Of course there are dangers, AIDS, various VDs, and pain. The responsibility is with the one who is aware— just like in adult sex.

Male humans reach their sexual peak between the ages of eighteen and twenty. Female humans reach *their* sexual peaks at thirty. Since women raise kids, could it be jealousy— or vengeance that makes them want to deny sexuality until we're 'adults'? Is it strange that young men rape, when laws and parents deny them legitimate sexual channels? At the height of their sexuality?

Don't tell me that sex is ***abuse***. Not when there is so much REAL abuse.

You want child abuse? The family visits grandma. She smells funny, and is sometimes nasty.

"Come on, give grandma a big kiss and a hug."

"I don't want to."

"Grandma loves you, now go ahead and kiss her!"

Squeezing emotions from a kid like juice from an orange, that's abuse. Every time I see the neighbors— or Barney— telling their kids. "Hug me! Kiss me!" I shudder at the abuse. Every kid who's told they can't leave "until you kiss me

goodbye," is abused.

You want more child abuse? Which adults have to sit in a room for hours at a time, then raise their hand when they have to take a piss? School is child abuse.

Abuse? Tell kids that a dead guy with nails in his hand is God. They'll spend the rest of their days burning in hellfire if they don't love the guy who brought the dead men into the world to get nailed in the first place. Church is child abuse.

More? Parents get divorced. The kid stays with.... oh yeah, the court decides. Usually it's mom. Ask the kid? Why? What do they know? Our legal system is child abuse.

Don't tell me taking picture of a smiling naked little girl with her hands between her legs is child abuse, while any of the above is 'love.'

The key is CONSENT, CONSENT, CONSENT. Anyone who has seen a mother drag her screaming kid down a supermarket aisle, knows that kids can give and withhold consent. It's about time we started listening to them.

ENDNOTES:

—>*The major label thing:* This was supposed to be a theme issue on "the subject of major labels and their effects" I think most folks have seen their effect on Kurt Cobain. No doubt that, besides drugs and Courtney, the reason he blew his head off was the conflict between ideals and the shit he had to put up with. MTV, no fan contact, partying with the stars, the cover of ***Rolling Stone***— who wouldn't kill themselves?

Actually, major labels do us a favor. They keep the indy scene fresh. After a band lies around for a year or so, they get old. There are hundreds of new bands starting out. If no one clears out the old ones, there is no room for the new guys. The majors scrape the scum from the top of the indy heap and leave room for the new folks on the bottom.

Actually, some good bands have been/are on major labels. (THE RAMONES!) If a band wants to live off its music, eventually it almost has to go to a major labels. Most indies don't have the finances or the competence to keep a band in concerts and t-shirts. I don't blame a band for going major. I (usually) just stop listening to them.

A recent development has been major label distribution of indies. Matador, Mammoth and some other true indies now have major label distribution. This is a good compromise, provided the labels are strong enough.

With this method, the indies can maintain their independence and yet find their way into more outlets than they could elsewhere. They are also freed from the mundane and costly chores of sending out promos and collecting bills. If a label doesn't like the major's policies, it can simply withdraw— without the contractual messiness that happens between bands and majors labels.

The danger, of course, is that the indy will become addicted to the major label distribution. It might change itself to please the distributor. But this is the fault of an indie with integrity deficiency— and not the fault of the major.

—> *Punk rock heaven dept:* I saw one of the world's greatest shows at The Continental last week. The hilarious White Castle throwing BUGOUT SOCIETY, the poppy punk and super energy BOUNCING SOULS and the bastard sons of The Angry Samoans buttfucked by The Ramones: THE QUEERS. Three out of three hits for three dollars!!! What a night! I was so worn out, I couldn't stay for the premiere of Bobby Steele's new band THE TIME SQUARES. If they were as good as what went before them, they were pretty stupendous.

—> A reader asked me why folks should return those business reply envelopes from evil Right Wing Christians, Feminists Against Porn, and other nasties. The reason is that these groups have to pay for those returns! Every envelope you send back costs the company 35 cents. The more you send back, the less money they have to do their dirty deeds.

—> Unfortunately, no business reply envelope came with the form letter from *Ollie North*. He has decided to run for the Senate from Virginia. Here's a quote from that letter *As a father, I fear for my children who must live in a world where radical special interests groups are given red carpet treatment as they impose twisted world views on groups like the Boy Scouts...*

—> For first amendment fans: you might want to send some money to the new *Freedom to Read Foundation/Frank Zappa Memorial Fund* (50 East Huron, Chicago IL 60611). It's a new fund established by the American Library Association to help fight against banned books. Another group *National Coalition Against Censorship* (275 Seventh Ave. New York NY) sponsored a conference on ***Women, Censorship and Pornography***. You can get transcripts from them for $5. I'm still amazed at these enlightened females, pro-porn, pro-sex— still calling themselves feminists.

Finally, *the Literary Network*, a group mostly concerned about censorship in The Arts, is considering publishing an e-mail infozine. If you're interested, you can contact them at coollit@tmn.com.

—> I'm still getting those names-as-sentence contributions. My favorite new one comes from Noah Lyon (who, although a noun and verb, is not a sentence): Pete Rose.

—> Paul, who wrote to me awhile back about going to NYU to study anthropology is another one! No address on the letter. So, Paul, if you've got Internet you can e-mail me at mykel@wps.com. (My column is available via e-mail around the 15th of every month. Just send a request to that address. It will continually to be available, even if it disappears from these pages under... er...mysterious circumstances.)

Otherwise, you and everybody else, keep sending those videos and dirty pix to me at PO Box 137, Prince St. Station, New York NY 10012. But don't forget your return address— on the letter!

—> *On the academic front dept:* I'm passing the word along. Please give it to whoever's relevant: CALL FOR PAPERS: FEMINISTS/WOMANISTS IN THE SEX INDUSTRY

Strippers, prostitutes, dominatrixes, mistresses, porn actors, models, escorts, madams, masseuses, lap-dancers, peep-show girls, etc. Your perspective is needed for a collection of essays by self-identified womanists or feminists (however you define that) who are or have been involved in the sex industry. Its purpose is to represent clear, thoughtful analytical, non-defensive perspectives of feminist sex workers.

Possible Topics: issues of voice; i.e., speaking as, vs. speaking for sex workers; sex worker activism; in an ideal world, would there be sex work? Why or why not? How would it be similar to/different from what exists now?; relationships with clients; boundaries - sense of, lack of, overabundance of; abuse of women in the industry; definitions of power, sex and money; is sex work a feminist act?

Guidelines: Writing should be as clear and jargon-free as possible. Strong feelings are appropriate and encouraged. Humor, anecdotes, biography, analysis, photos, poetry, commentary and other variations are welcome. Length should be approximately 1000-4000 words. All submissions should be typed, double-spaced, single sided. Include computer disk if appropriate, labeled with system (MS-DOS, Macintosh, etc.,), name and version of software used. Sorry, but no submissions or disks will be returned. Include a biography approximately one paragraph long. DEADLINE: JUNE 15

Send to: FSI Anthology. P.O. Box 9981, Berkeley, CA, 94709-0981 email: jcnagle@garnet.berkeley.edu or jcnagle@uclink.berkeley.edu

—>*Fooled again! dept:* It was so casual a joke, I forgot to mention it last month. But some folks believed this year's April Fool's prank about the major label signings of NEW BOMB TURKS and SCREECHING WEASEL. I wonder how many of you were looking for the MRR produced GRATEFUL DEAD album! Aah, P.T. Barnum, no truer words were ever said.

—>*Major advances in research dept:* This information was published as the result of a research grant given to a prestigious university. It has been reprinted in *Cosmopolitan* magazine. According to this study, the color of lipstick you wear has a direct correlation with your sexual preference. (The study only included females.)

RED = Oral sex
ORANGE = Masturbation
BROWN = Dominatrix
PINK = The Missionary Position
NUDE = Bisexuality or celibacy

See? You were worried that the red mark there was herpes— it was only lipstick! Don't you love social science?

—>*Speaking of Nude Lipstick Dept:* This year's ***International Conference Celebrating Bisexuality*** will be held in New York City on Saturday, June 25. (The day before the huge homofest STONEWALL 25.) There will be lots of workshops, and folks to meet and later fuck. I proposed a workshop to be called: BISEXUALITY— THE BEST WAY or THE ONLY WAY. I haven't heard if they'll let me do it. I think Donny The Punk will also give a workshop or two.

If you're interested, you can get a registration form via e-mail. Just send a request to skyler@panix.com. For the electronically challenged, you can write for information (SASE please!) to: ICCB '94, PO Box 497, Times Square Station, New York NY 10108.

To lead a workshop send an e-mail proposal to: strega@well.com

For housing info: (a block of rooms in a hotel is reserved, but it's expensive. Ask for private housing if possible.) call 212-439-1077. To check on travel plans, car-pooling etc: call 1-800-SW25-NYC.

Try to make a VERY long weekend out of it. The Libertarian Book Club, will hold its conference on 'alternative sexuality' on Thursday, June 23 (I think). On the night of the 24th, there

will be a homocore show at ABC NO RIO.

—>*Hey murder fans! dept:* I just got a letter from Dale Austin, a fellow inmate of Jeffrey Dahlmer's. He says he eats with the guy and always talks to him. Seems like ole' Jeff is a nice guy. Dale is in a maximum security prison now— because he wrote for an anarchist newspaper.

You can kill a couple of birds with one stone— and keep their parts in your refrigerator. Dale says he's lonely— and he's a conduit to Jeffrey Dahlmer. So write to the guy! Dale Austin #76660, Box 900, CCI, Portage WI 53901.

Another punk in prison is Jeffrey A. Gearns (#223298, Huron Valley Men's Facility, 3201 Bemis Rd., Unit 3, B-309, Ypsilanti MI 48197) He's trying to get some punk music cassettes into the prison store! If you have a sample, send it to him along with ordering information. As far as I know, this is for cassettes only, folks in jail tend not to have CD players or even turntables.

Welcome cretins! Let's see what interesting punk records have entered the Maximum R+R inner sanctum of late.

One especially irritating gem is the subsubphonic MOTARDS record. The sound is lower than dirt. The primitive singing and fucked up guitar drag you down to the lowest common denominator. When these Texas blokes sing "My Love Is Bad", you know how fouled that emotion can get.

The great Joe King and his QUEERS have a superior product out this month. It's a live split 7" with the well respected PINK LINCOLNS from Florida. THE QUEERS side is live on WMBR FM "The Pipeline Show" at MIT college in Cambridge, MA, and includes the classic 1984 punk anthem "This Place Sucks". The record comes with Just Add Water zine, PO Box 1628, Spartanburg, SC 29316. THE QUEERS also have re-released the hard to find "Grow Up" LP put out originally on Shakin Street Records in 1990. This included infamous songs "Squid Omelet" and "Rambo Rat". It's great that Lookout Records made this available.

The GREY SPIKES from Los Angeles, CA have put out their third strong single in succession. The new one is called "Detroit, California" and continues their solid rock-n-roll tradition. You should look for "Red Wing Motel" and their first EP, "Songs For Nobody" with the killer song ".45 O'clock". These records have a good RAMONES/DEAD BOYS feel to 'em. Available on Vital Gesture Records, PO Box 461000, Los Angeles, CA 90046.

Japan's TEENGENERATE continue their inspired garage defamation league deconstruction program. Fink, Fifi, and the boys come screamin' at ya with "Sex Cow" and "Bad Boy" single on that Estrus label from up by Canada somewhere. Expect these fellers to rule Garage Shock again this year. Also catch them on tour in Northern California in June.

THE RED AUNTS have blessed us with a full-length LP on Empathy For The Record Industry called "Bad Motherfucker 40oz.". That's 40 oz. beer for you spuds that don't know any better. This record demonstrates some of the power that this band possesses.

Straight out of Spain we've got a new SHOCK TREATMENT EP called, "Adios, Tu!" This is a brilliant follow up to last year's excellent "Massacre En La Burger King". These rapscallions have the Joey and Dee Dee pop-punk schtick goin' on. Highly recommended for Mister Lujan's recovery.

On the same No Tomorrow label is another good punk EP, "Why She's A Girl From The Chain Store" by NUEVO CATECISMO CATOLICO. Besides the BUZZCOCKS cover, there's two good originals. This band mutated out of LA PERRERA who put out the kick ass "Romperlo Todo" EP on Basati Diskat a while back.

Last year the WIPEOUT SKATERS had a great little EP on Subterfuge Records from Madrid. It's called "No Skate Harassment" and contains HARD-ONS inspired punk ballads like, "I Don't Wanna Hate".

THE STOOGES-fueled CEREBROS EXPRIMIDOS or "SQUEEZED BRAINS" had a Munster Records release called "Bonzo Mania" that erupted into a single called "Ritual". The reason you droogies should hunt this down is for the devastating live medley on the B-side it goes from MOTORHEAD into SLAUGHTER AND THE DOGS into BLACK FLAG. Wow! While we're on the subject, I hope some of you West Coast losers caught the MOTORHEAD ancient punk farts nostalgia tour. When Lemmy growls out "Overkill" it makes the fuckin' hairs on the back of your neck stand up.

Another Spanish band of note is LA SECTA, who's older Sympathy single "The Beast" is readily attainable all over town.

You know the SUPERSUCKERS don't get no respect amongst the punk snobs, but their new LP, "La Mano Cornuda" is complete fun. This kind of reckless abandon mixed with some well-lubricated humans gives you a bar-room blitz every time.

In the same beer-sodden vein, comes the incorrigible GAS HUFFER with the current single, "The Shrill Beeps Of Shrimp" on Empty Records. This should entertain some of you no-brain, no-pain alcoholics in the crowd.

From down under comes a BLACK SABBATH tribute, a split 45 with the phenomenal BORED! covering "Iron Man" and on the flip, PURPLE OVERDOSE doing "Symptom Of The Universe". Put out by Brain Salad Surgery Records.

On the heels of their very good "She's A Tornado" single of 2 months ago, FIREWORKS have an excellent new one "I Need Your Luven" on Starfuck Records, rocks like nobody's business. Definitely a band to keep your eye on.

Last but not least, THE HUMPERS, one of the best punk bands playing out these days, put on a great show recently at Gilman. They played their hearts out for a meager crowd. Condolences to all you stupid fucks that didn't have the wits to go. Reports have it that THE HUMPERS were well received in Portland and Seattle, and the punk locals in Boise, Idaho even put them up for a couple of days. For you CD-capable modern types, THE HUMPERS have re-released the amazing "My Machine" LP which has been scarce on vinyl for some time. Get it!

That's all for now, see you in Hell.

While in Springfield with a friend of mine, waiting for her daughter to have an abortion, I strolled along Glenstone Ave, passing a Baptist Bookstore.

Well I thought, although I just came out to grab a soft drink somewhere, perhaps a donut with green glaze and sprinkles on it (okay, I gave it away, this occurred on St. Patrick's Day), perhaps I would be able to quietly stroll through the shop, checking out what it's really like to be in a store "like that."

But, something was holding me back. A feeling. A sense that if I went in there, the phrase ***militant homosexual activist*** would suddenly flash above my head in bright neon colors, and large guards with even larger trained Doberman Pinchers would leap out from some back room, roughly engaging me and ejecting me from the premises.

So I passed it by, and went to get my green donut (they had green bagels, too, but the color was perhaps a tad too convincing and looked remarkably like mold, so I was able to refrain from the cash outlay). Thus satiated, I headed back towards said abortion clinic, although I had been told that the procedure, with counseling and all, can take up to 3 or 4 hours. Well, I'll just go back and keep my friend company. This is the first time she and her daughter have gone through this.

Yes, if you know me well enough by now, you know that on the way back, I couldn't resist but to brave the rabid fundamentalist shock troopers and mosey through the store. No way? Way.

Behind the counter were two women in their late 50's or early 60's who looked exactly like people from that age range are supposed to look. There was a customer or two, one of which was a man in a suit who just stank of after shave or cologne or somesuch, although I'm finding that after a year of living in community just about any perfumes or scents at all irritate me. Do people think that makes them smell better? They just reek. Well, anyway.

So I found a book "What everyone should know about homosexuality" which should have been retitled "Lies that we'll tell you about homosexuals that you'll undoubtedly believe", but not much else that was open and blatantly anti-gay (plenty of anti-abortion, anti-Mormon, etc). Of course, I didn't look through all the books, only at the titles. I recognized enough scary authors to

know what was to be found within. Once you've read enough religious right rhetoric, it all seems to sound the same. Like an unending drone...

There was this one pamphlet, like "Fundamentalists and the other major world religions", or something like that. It had a Jewish star and a Moslem symbol on the front and some other stuff, so of course, naive little me, I gather it's one of those Love-Thy Neighbor/Why-Can't-We-All-Just-Get-Along booklets, so I pick it up and flip through it. It details Judaism fairly well, going through the rituals, holidays and beliefs, etc, doing a fairly good and in-depth job of it. I was becoming impressed, until I reached the end of that chapter. There the biblical quotes most suitable for trying to convert Jews to this sect of Christianity were listed, along with a general overview of persuasive points one can use in an argument with a Jew.

Now I suppose this wouldn't be as ironic as it appeared at least to me (and might to you all) if the type of people who would be most likely to shop at this store were not the same ones who scream the loudest about "anti-Christian bigotry." This catch phrase, attempting to paint these semi-powerful/semi-ridiculous radical theocratic political groups as underdogs, outclassed both monetarily and politically by those happy go lucky child molesting Marxist homosexual communist child molesters and those radical women lesbian man-hating femiNazi lesbian women who want to have abortion clinics put into every home, falls flat on it's face. The question may surface, as to how can one demand respect as a religion, when a main goal of said religion is to try and convert as many people as possible to it, thus showing the lack of respect for the religious practices of others? Respect is demanded, but there's no respect there for the diversity of human spirituality. There's not "Love thy neighbor as thyself", but rather "Make thy neighbor thyself." The two sweet, white haired women behind the counter are the ones who are fighting to get prayer back into schools, who are getting elected to school boards (with the backing of fundamentalist groups like the Christian Coalition and the National Association of Christian Educators), who think Rush Limbaugh is a spokesman for the people and that the only good homosexuals are "ex-"homosexuals. They'll never get it, as they don't need "it", because they have "it." Their "it", unfortunately, attempts to completely invalidate my existence, wipe away abortion, destroy the public school system, etc

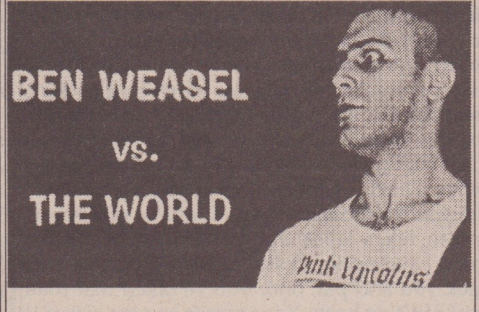
And the funny thing is, many of these groups do make good points. Problems with schools, the high divorce rate, crime rates, and other issues are mentioned often, and these are obviously very real problems being faced by our society and many others. They come across as very concerned, very nice, very down-to-earth and practical people. They talk about the family, and improving the home, and have lots of self-help resources available (I'm thinking of Focus on the Family here). I wouldn't even mind the fact that it's Christian based, since everyone is entitled to practice the religion of their choice. I totally support that. But just as I don't support absolute freedom in other matters, realizing that we live in a society with others besides ourselves who have to exist and deserve their own space free from our whims and antics, how can I support that which works to literally wipe my experience off the face off the earth? These groups and myself share many of the same concerns, but we're looking at these matters from very different angles, to put it mildly. Just because we can consense that there are problems out there, doesn't necessarily mean that we consense that the solution is putting mandated prayer back into schools. I don't agree. For them, that's a major point.

The answer for me is that I don't have to respect their right to spread slanderous and distorted views of gay men, lesbians and bisexuals in order to assure their own political power. I don't support it because too many people are hurt by it. Similarly, I don't support them harassing women outside of abortion clinics, nor pushing their religious views concerning what is taught in the classroom (such as creationism) by stealthily getting onto school boards.

The store is sparkling clean, the women freshly washed and in nice clothes, polite and courteous; the books shiny and new, with catchy titles and colorful colors-but that store, that church, and others like it, do their part to contribute to the pain and oppression, and self hatred of millions. I don't grant them that power or control, over myself or over this world, for I know that they're doing all they can now because they know that they're losing. But they have just enough influence to make me realize their potential destructiveness and work against them.

I returned to the abortion clinic, and then my friend dropped me off back on the farm on her way home. We stopped briefly in Gainesville to grab a bite to eat at the Donut Shoppe (where else?) and to stop at the County Courthouse to get some voter registration forms. This will be the first time in my life that I'm registering to vote, here in my 25th year, and I don't know what symbolism that holds, if any, but it's satisfying in a way. This proposed amendment is a call to war, and they're going to get a hell of a fight.

End notes: - GO! compilation LP out by October? NEW 7"EP in August? July 2nd at ABC-No-Rio?!?!




I've spent so much goddamn time spouting off about major labels, you'd think I don't have anything more to say. Of course I do.

First of all, I'd like to extend a kick in the pants to anyone who is actually stupid enough to believe that major labels moving in and buying up punk rock is a big deal. That is not a big deal, not at all. Major labels exist to make money. It wouldn't matter if they were selling dildos or kewpie dolls - their bottom line is profit. I guess we could wring our hands and wrinkle up our foreheads in concern over the fact that these leeches exist, but I personally don't have the time for such fantastic horseshit. It's just part of the real world.

The problem isn't major labels coming in to the punk scene to buy up your favorite bands. How can they buy something that's not for sale? And if it *is* for sale, what do you care? See, there are three classes of bands. There are the bands who wouldn't dream of selling out and can afford that luxury of ethics because they have such a tiny cult audience that nobody's *asking* them to sell out. Then there are bands (and I'll tell ya, my town is crammed full of 'em) who use the D.I.Y. ethics first as an excuse for creating an arrogant, elitist club and then as a stepping stone toward becoming the next BAD RELIGION. Then there are bands who fall somewhere in the middle. These are the bands who really believe in and own their ethics but are not stupid or naive enough to believe that playing five dollar gigs in V.F.W. halls is going to be satisfying for them in another five years. There are other classes of bands, of course, like all the shitty bar rock and pop bands that were sending their demo tapes to major labels years ago and are now calling themselves alternative and getting signed by the truckload. I won't concern myself with them because they are the mainstream segment of our population. They are the Van Halen's of the 90's, eternally clueless, forever stuck in a high school locker room gauging the length of everyone else's prick to make sure they don't fall short.

I'm sure many of the other writers in MRR have wonderful opinions and ideas about what we should do about this. But really, why should anybody do anything about it? Bands who are gonna sell out are gonna do it regardless of what anyone says. The only thing that bugs me about *that* is that they never have the balls to admit that they sold out. They're always justifying it in silly, pathetic ways, as if they actually need to retain credibility with the punks.

I used to get pissed about bands who used the structure I supported and believed in to get what they wanted, only to drop the punk scene. I don't care as much any more because that's the norm now. Lookout Records never used to make bands sign contracts. Now they have to because so many of their bands show the telltale signs of jumping ship. Lookout needs to protect itself. Yeah, it's sick, but that's what's happened.

It doesn't matter to me because I'm so rarely inspired by punk music these days anyway. It's interesting to note however, that in my humble opinion the best punk rock today is coming out of Spain, Germany and Italy. Some of the greatest bands I've heard in the past year will never play in this country and will never have their records sold here. Certainly *part* of the reason for this is because they don't have the opportunities that we Americans do to sell out. I definitely don't think those circumstances are an honorable, noble thing. I think it sucks. Bands like Spain's SHOCK TREATMENT and DEPRESSING CLAIM are much better than most of the the bands on say, Epitaph or Lookout, and they won't sell one tenth of the records that their American counterparts do. That sucks. But on the other hand, even though many of these bands are heavily influenced by popular American bands, their lack of a solid, easy ten step program to success means that they have the freedom to do exactly what they want. It's doubtful that any but a few of the great, unknown European punk bands see themselves as having the slightest chance to become famous - therefore, what they

do is more pure in intent and more honest in execution. It's impossible for them to pander to an audience because they basically don't have one, at least not in the way we think of it.

I would never suggest that this makes them better people, or more ethical than their American counterparts. Surely if they had access to the same easy program of success that we do, they'd fall prey to the same shit we do. But the parallel is in the American bands of the late eighties who were in a similar situation.

We had some heavy hitters around back then, even though their glory days were long over. CIRCLE JERKS, 7 SECONDS, M.D.C. and probably about ten others were still capable of drawing huge crowds wherever they went. But great punk bands who were just starting out got virtually no support. Of course, many of these bands went on to be legendary, but how many people remember that when OPERATION IVY came to Chicago they played in front of about 100 people? Most of the punks were off at the AGNOSTIC FRONT show. The same could be said for CRIMPSHRINE, JAWBREAKER, CRINGER and countless others who are revered today. Now, a great young band like FACE TO FACE or PROPAGANDHI can go out on tour and you can bet your ass they'll be drawing huge crowds. That's not a bad thing by any means - it just shows that the punks have finally caught on. There's no doubt in my mind that a bill featuring NOFX and FACE TO FACE would draw hundreds more people than an EXPLOITED gig, but it wasn't too long ago that NOFX couldn't draw flies and FACE TO FACE didn't even exist.

Unfortunately, what has come along with this is the tendency of younger bands to see their music in a purely business sense. I don't mean just money - I'm talking about the underlying attitude that these bands have. Their goals are different and personally, they disgust me. As is the case with just about everyone on the planet, it seems that most young bands live in a black and white world; either you sell your records only through small indie distributors or you go for the brass ring sporting the BAD RELIGION logo. We've seen bands like HUSKER DU become ruined by going for the gold and we've seen other bands like 7 SECONDS turn to shit by being naive and ignorant about business. You would think that bands would've learned from all that and found some middle ground, but most haven't.

JAWBREAKER is one of the few bands who have. These guys aren't dummies when it comes to business. They're also not crooks. Moreover, they have a sense of fun about what they do that goes beyond the usual definition of the word. While half the punk scene is calling them sell-out scumbags and the other half is wondering why the hell they haven't made the "smart" move and signed to a major, they're cruising along doing business as usual. Their ethics are their own. Don't tell me it's *easy* for a band like JAWBREAKER to do what they do. No, it's easy for some podunk, nobody band to take an ethical stand. JAWBREAKER has been approached by just about every major label around and they've turned them down. How many young bands do you know that would do the same?

But JAWBREAKER are not going to be suckered into a no win situation with a club that's going to stiff them or a kid promoter with twisted D.I.Y. ethics who thinks that anything above gas money is immoral. They do their business by their own rules and I respect and admire them for that. Yet while every other band in the country is attempting to rip off their sound, few, if any, are attempting to understand the way JAWBREAKER does business, which is ultimately what gained them their popularity and is probably what keeps them going. The mere fact that they're one of only two bands I can name (the other being NOFX) who actually gets considerably better with each record should say something. It doesn't have anything to do with marketing or politics, it has to do with priorities.

Mykel mentioned in his April column that SCREECHING WEASEL had singed with Warner Bros. A lot of people asked me if this was true, which was not only an insult in itself, but also a sign of people's general stupidity; if you don't take everything Mykel says in his APRIL column with a grain of salt, you're not too bright.

What pissed me off wasn't so much people asking me if it was true (when what they should have been saying is, "What kind of bullshit is Mykel talking about?") although that bugged me slightly. I also wasn't all that annoyed by the people who gloated over it, as if their silly predictions had finally come true, although that was slightly annoying as well. What really irritated the shit out of me were the people who believed it and thought it was an intelligent and logical move.

Look, I don't really give a fuck for the punk scene today. I don't know what you call it when you've gone miles past jaded and disillusioned, but that's where I am. I have only a few reasons for retaining the slight interest I do in punk rock. But signing to a major? Come on! I won't talk ethics here, because if somebody threw enough money at me I'd leave my ethics behind in a New York minute. Let's just talk business. If you're going to sign to a major, you first have to have interest from the majors. We have very little. Without that interest, you can't get yourself the deal you want. Secondly, you have to be willing to accept the fact that the people you're dealing with don't give a fuck if you end up on welfare or shoot shit into your arm or blow your fucking head off with a shotgun. In fact, those people will exploit any problems you may have, romanticize them and leave your silly ass twisting in the wind. Third, no matter how good you think you are you'll probably flop and, unlike most punk indies, major labels don't care if you're a really good band or not. If you're not making money, fuck you and pal, once you've taken that road you can't go back. Your career as a musician is over. Fourth, even if you become huge, the fuckers steal from you. You'll be making so much money it won't matter, but you *will* be getting robbed (this last one is unfortunately true of many indies as well...). Fifth, in order to protect yourself as much as possible, you have to give a cut of your dough to a lot of people who aren't doing nearly enough to earn it (and don't forget that there are many more salaries to pay and *everybody* wants, and gets, a piece of your action). Last, you *have* to do things. You can get a contract saying you don't have to do videos or you only have to tour one month a year, but if you stick with that shit you'll flop. If you sell 60,000 albums on Lookout, you'll be set for at least a few years, assuming your needs and tastes are like those of the average Joe. If you sell 60,000 albums on Atlantic, it's unlikely that you'll see a dime and if you're lucky, they might give you one more chance to make some real money before they drop you like a bad habit.

So from a purely financial standpoint, I don't think I'm capable of doing such stuff. I mean, I feel like I'm in on the world's greatest scam or something. I get paid what I think is an obscene amount of money and all I have to do is what I'd be doing anyway - writing and recording songs and going out to play them in front of people once in a while. Even when my band breaks up, I'll most likely continue to make money because nothing jacks up record sales like a band breaking up (or one of the members O.D.ing or eating a shotgun shell).

Financially, I'm the first to admit that I'm pretty cynical. I don't try to justify the money I make by saying that I'm giving something important to people or making the world a better place. There are many better bands with far more intelligent people running them that will never make the kind of money I'm making (and let's clear something up here before the more reactionary of you start flipping out - I make about $15,000 a year. In the real world, that ain't shit for a 26 year old man. Unless of course you're like me and have no other skills besides pumping gas and hauling boxes onto trucks, in which case, as far as I'm concerned I'm one wealthy sonofabitch). I got lucky. I don't press my luck. I'm no gambler and a deal with a major is nothing more than high stakes crap shoot.

GREEN DAY is showing all the signs of becoming the next NIRVANA, or damn close. I'm happy for them. I wouldn't have done it their way, but it seems to be working out for them. But what about all the other bands who have signed recently? Does anybody really believe that SAMI-AM is actually going to break through to a mainstream audience? How about JAWBOX? And what about all the bands who are secretly hoping that the day will come when they get to take that crap shoot? If I was a nice guy, I'd feel sorry for them. But I'm not a nice guy and I won't cry any tears when they lose everything that was ever important to them.

The punk scene has grown up. We shouldn't be acting so goddamn stupid now. We know better. I'm not going to condemn anyone who signs to a major. Their business is their own. But if you're going to sell out, at least do it smart. Admit you've sold out. Don't be naive enough to believe that major labels have changed to fit the punks. Get a good lawyer and never forget that you have no friends at the label, that they'll kick you out on your ass if you don't turn a profit. Don't forget that the ones who are signing your paychecks are also stealing a hefty chunk of your profit. Don't forget that your lifespan as a band will be considerably shortened and you'll likely turn to some form of dope or end up with an ulcer from all the pressure to do more and be more. And most importantly, don't forget that your success or failure has nothing to do with how good you are or how smart you are. It has to do with factors that nobody can explain, just like shooting craps. If you go into it ready to lose everything you have, you might come out of it relatively undamaged. Me, I think I'll leave the dice tossing to those with more nerve.

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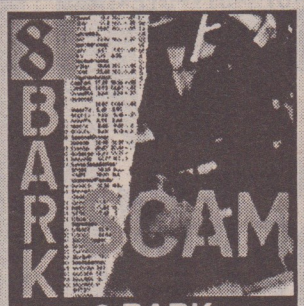


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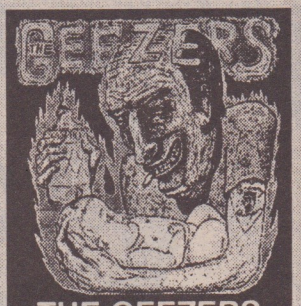


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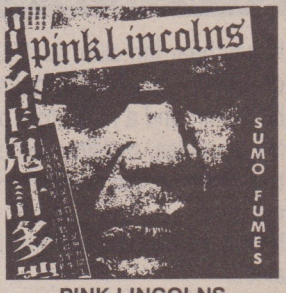


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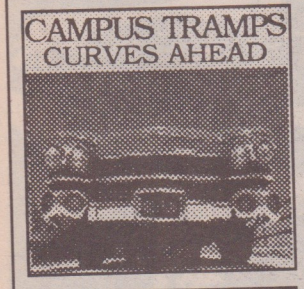

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# WELCOME TO THE SCUMPIT

# PUNKROCK IN GERMANY

by BARNY

This is a report about punkrock in Germany. In this country you can find many more other interesting underground-styles like hardcore, grunge, industrial and so on. But there was never a punkrock special in MRR before, so I think it's time to make one now.

**History:** The very first punk bands were probably founded in Dusseldorf in late 1976. They were named MALE and CHARLIE'S GIRLS (pre - MITTAGSPAUSE). The first punk record came out in 1977. It was not just a 7", it was a full length album by the band BIG BALLS & THE GREAT WHITE IDIOT from Hamburg. Soon more bands hit the scene, some names are: THE PACK, HANS-A-PLAST, ROTZKOTZ, HERMANN'S ORGIE, BUTTOCKS, CORONERS, STRIPES (pre NENA), RAZORS, and PVC.

Most of these bands sung in English and they sounded like English bands. In the late 70's many bands from the U.K. played gigs in Germany. Some of them did proper tours and others just played one or two shows in Hamburg, because it was cheap going there by ferry. THE STRANGLERS were supposed to play a show there, and just 4 (four!) people turned up!

In the beginning of the 80's the German bands created their own style. The scene became more political and the lyrics were sung more and more in German. Independent labels, distros and fanzines were founded. The punk scene grew up more. The bands of this early 80's era are the real classics of "Deutschpunk". Some of the most famous ones are: SLIME, TOXOPLASMA, NORMAHL, SLUTS, BLITZKRIEG, LENNONS, ZK (pre-TOTE HOSEN), NEUROTIC ARSEHOLES, DAILY TERROR, MIDDLE CLASS FANTASIES, RAZZIA, CRETINS, and NOTDURFT.

Berlin and Hamburg were the most important cities at that time. Dusseldorf changed more into art and avant garde. Punk boomed, and there were probably never more punks on the streets than in the years 1983-85. In Hannover a couple of so called "Chaos Tage" (chaos days) happened. This were big meetings of a few thousand punks from all parts of Germany and the close countries in the neighborhood. The motto of these meetings was "punks and skins united", but it failed! Because of big riots, a youth center and many windows of shops in the inner-city became destroyed. After that, in the middle of the eighties, the classic "Deutschpunk"era was over. Many protagonists left the scene or changed into "American hardcore". I say "American hardcore" and not just "hardcore", because almost every new band tried to sound like MINOR THREAT, MEATMEN etc...

In that time not many new good punk-bands reached the scene. DIE TOTEN HOSEN became more and more known. Some other names were: COCKS IN STAINED SATIN, STUNDE X, DIE SCHWARZEN SCHAFE, and in competition to the trendy straight edge hardcore a new style, called "Fun Punk" became created. The lyrics are about drinking, fucking and having fun and the music is easy-listening 77-style punk with a little part of German traditional music. The most famous names have been: DIE GOLDENEN ZITRONEN, MIMMI'S, FROHLIX, WALTER ELF, SCHLIESSMUSKEL, ABSTURZENDE BRIEFTAUBEN and DIE ARZTE (I really hate these bands!).

A very few fast and loud bands didn't try to copy foreign bands and didn't join into foolish fun: IDIOTS, MANIACS, INFERNO and a few more still did their own thing and kept punkrock going on. The German economy was very strong at that time and the kids had enough money to afford going to expensive gigs. So many bands from England and America toured this country. In due of this big competition it was not easy for our own young bands to find gigs. Punk in Germany seemed to die slowly.

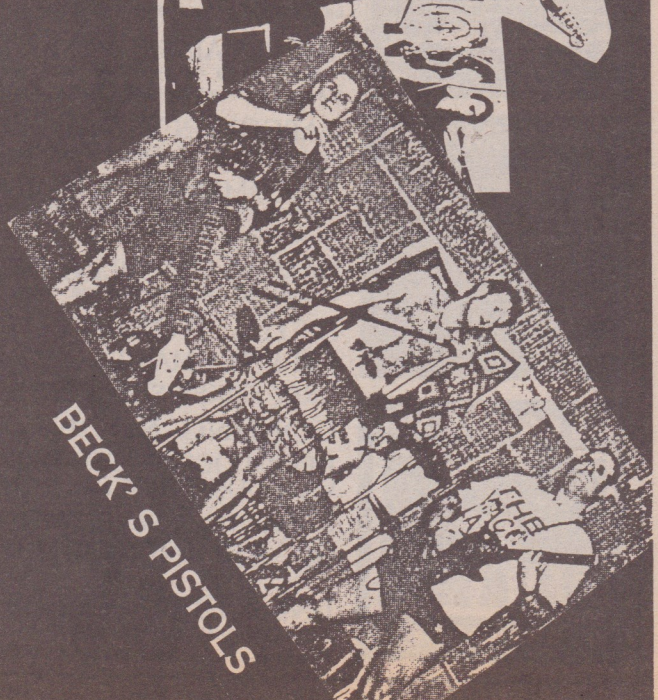
A big change suddenly happened in the late 80's. Trashy and dirty, kick ass-combos hit the scene and brought back the true punk spirit. At the same time the fall of the Berlin Wall happened and Germany became one country again (the country was divided since the end of World War II in 1945).

In East-Germany punk started in the early 80's, but the bands there had to suffer under the socialist's regime and it was impossible to release any records. They even had problems to get an equipment and to play some gigs. The secret-police were everywhere and gave the punks a hard life. The only way to play shows was to organize secret gigs in churches. No posters on the walls, just mouth to mouth propaganda in the scene was possible. Xerox-machines hadn't been allowed, because the government feared anti-communist printings from the political opposition. Some bands got arrested on stage. Two records became released anyway: but in West-Germany. The master-tapes got smuggled through the "iron curtain". The name of the two bands is SCHLEIMKEIM and L'ATTENTAT. SCHLEIMKEIM released their record under the pseudonym "SAUKERLE", because they feared trouble. The names of other bands, which just released cassettes, are: MULLSTATION, WARTBURGS FÜR WALTER, STAATENLOS, PARANOTA, KALTFRONT, FREELING B, BRECHREIZ 08/15, ABFALLSOZIALPRODUKT, CHARLIE KAPUTT, DIE FANATISCHEN FRISORE, DIE FIRMA, DIE ART, TAUSEND TONNEN OBST, DIE SKEPTIKER and many many more.

99% of the East-bands sung in the German language, because their country was part of the Warzaw Pact and the kids had to learn Russian at school instead of English, like in the west. So they haven't been interested in English or American punk too much, because they couldn't understand the

RAGS

LENNONS


BECK'S PISTOLS

lyrics. They preferred bands from West Germany. It wasn't allowed to own records from there, so just a very few people had some. They copied them on cassette for friends nd the friends copied a copy of the copy to other friends, and so on. You can imagine, after the third generation of this chain the sound-quality became much worse and the track lists didn't exist anymore or got totally twisted. The punks listened to some noise without a clue what exactly it was - "it was punk from the west"!

After the reunion there was suddenly a big request for the original records of these cassettes and the prices for "Deutschpunk"-records went up over night. Many of these old records became reissued and many of the bands reformed. Also some East German bands started putting out records: MÜLLSTATION, ABFALLSOZIALPRODUKT, DIE ART, ICH FUNKTION, SKEPTIKER, FEELING B, SCHLEIMKEIM, TAUSEND TONNEN OBST, DIE DRITTE WAHL,and ZUSUAMMROTTUNG

At the same time West-German bands got influenced by "Deutschpunk" again:BOXHAMSTERS, BECKS PISTOLS, LOKALMATADORE, BLVUMEN AM ARSCH DER HOLLE, V-MANN JOE, GEISTIGE VERUNREININUNG, KAPITVLATION BONN, WIZO, ALLGEMEINES CHAOS KOMMANDO, and BERTZ RACHE are the most famous ones of the new generation in the west.

There's also a great scene with bands which play modern punk'n'roll'n'trash with an international standard. For me these bands are Germany's fuckin~ best at the moment. People which are into PLEASURE FUCKERS, NEW BOMB TURKS, SLOPPY SECONDS, MR.T EXPERIENCE, QUEERS, SINISTER SIX etc., should like these bands as well: MÄDELS NO MÄDELS, NOISE ANNOISE, WOMBELS, RAGS, JIMMY KEITH & HIS SHOCKY HORRORS, LA CRY, BAZOOKAS, GIGANTOR, BULLOCKS:straight, fast and loud, 77-style-punk updated for the 90's.

**Fanzines and distros:** Since punk was born, loads of fanzines and distros always existed. Most of them have been very unprofessional, just- for-fun projects, which didn't last long. Nowadays it's still the same: most of the xeroxed zines don't live longer than a handful of issues and most of the distros give up after 2 or 3 years. At the moment I think 50 different fanzines do exist and probably 40 - 50 distros. For foreign bands and labels it's not worth to send info and samples to all of them. But you'll do well to send your stuff to these biggest/best ones:. *SCUMFUCK TRADITION*, P.O.Box 100709, 46527 DINSLAKEN
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Punk bands from all parts of the world get distributed through: INCOGNITO RECORDS, HERMANNSTR.1, 70178 STUTTGART, fax + phone 49 (0)711-6159028. Punk bands should send a sample or info of their product to this address. Punkers can't go wrong, if they ask for the big catalog "COCK UP", which is made like a fanzine. Here you can find loads of punkrock worldwide on vinyl, CD and cassette. Please enclose an I.R.C.

**Radio-stations:** Total bollocks! We have no college-radio. The big stations are from the government and they only play the big, famous and boring bands from the charts. There exist also a bunch of private radio-stations, but the most of them are a total hoax as well. A very few of them have some good shows, but they're very very local and it's not worth for foreign bands sending promos to them. I even don't own a radio, because it's absolutely not necessary to have one in this country.

This was the history of punkrock in Germany in short words. Of course it's totally incomplete and the comments are only the meaning of my ill-farted mind, but, who bought the truth about rock'n'roll?

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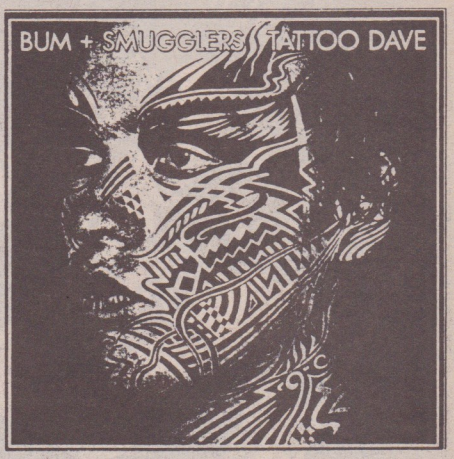


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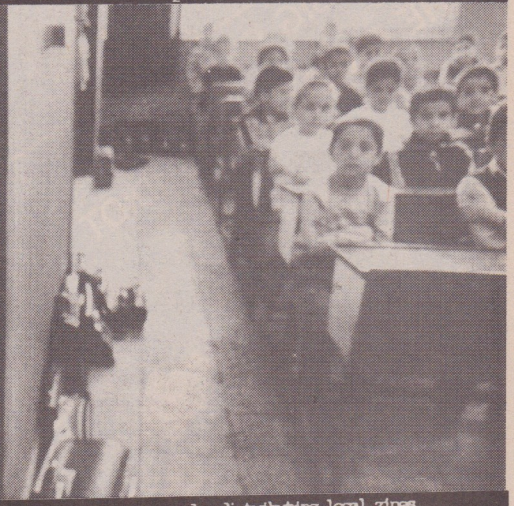

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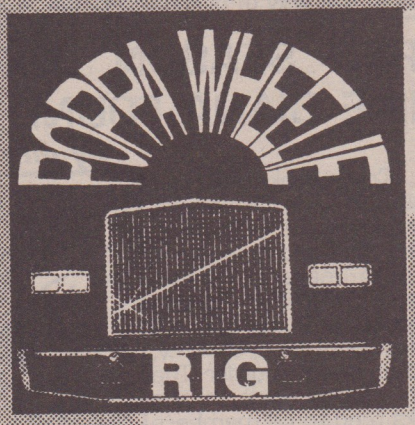

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# MRR NEWS

JUNE, 1994

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting


## TAX TIME?

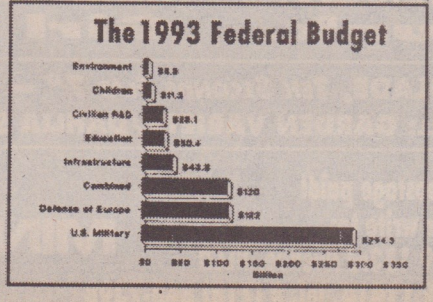
Paying taxes is not exactly a punk-rock thing to do. However, since some punks actually do not live off of their parents nor do they live in squats, most of us have to find jobs somewhere to make ends meet. I'm sure some "punks" like Jawbox are shocked that with that snazzy Atlantic contract comes having to pay taxes.People looking to get out of paying taxes often find it as easy as regaining one's virginity or using sign language to communicate with the blind. Still, most people will have to face up to paying taxes sooner or later.

The kneejerk reaction is simply not to file. But remember, Uncle Sam already got his hands on a portion of your wages through the W-4 form you filled out when you got your $5.50 an hour job working at the local record store.. So if you had any taxes taken out of your wages, it's usually a good idea to file. You will probably get a refund of at least part of your wages.

The first way to begin resisting taxes is to claim exempt on the W-4 form. This doesn't mean that you are automatically exempt, but it is a way to put off paying taxes until next April comes around. If you choose to file then, you will undoubtably owe more to the government. However, if you are choosing to make an all-out stand against paying taxes as a form of civil disobedience, then not letting them get their hands on your money in the first place is the way to start.

The information age has made it easier for the IRS to track down tax evaders. Even if you move around a lot, if you get a "real job" anywhere, there is a chance they can find you through the miracle of computers.

The War Resistors League suggests taking out a sum from your taxes ($10.40 or more) and "redirecting it to a good cause. There is also an escrow account anticipating the passage of the U.S. Peace Tax Fund, which would create a conscientious objector status within the IRS code. Upon passage of the bill, the money would be distributed to non-military, peaceful purposes. (Hopefully not the ill-named Peace Corps. More on that sham next issue.)

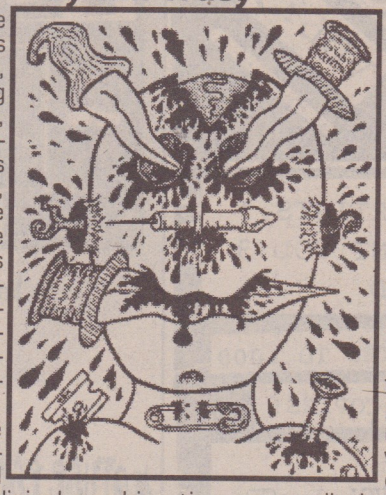



Other low-risk methods of tax resistance include penny resistance (only symbolic) and telephone tax resistance. If you have the cash to spare, you can reduce your taxable income by charitable contributions to homeless shelters and other non-profits.

As recent convictions have shown, war tax resistance is a serious matter. It's best done with the legal counsel of a group specializing in such matters Contact: WAR RESISTERS LEAGUE, 339 Lafayette St. New York, NY 10012. (Publishes "Guide To War Tax Resistance"); CAMPAIGN FOR A US PEACE TAX FUND, 2121 Decatur Place, NW, Washington, DC 20008; NATIONAL WAR TAX COORDINATING COMMITTEE, P.O. Box 2236, East Patchogue, NY 11771; CONSCIENCE AND MILITARY TAX CAMPAIGN Escrow Account, 4534 University Way NE, Seattle, WA 98105.

## OPEN SEASON ONFREEDOM OF SPEECH MIKE DIANA FOUND GUILTY OF OBSCENITY

***by Jim Tracy***



Comic book artist/zine publisher Mike Diana was found guilty of publishing, distributing and advertising obscene material. Diana, creator of *Boiled Angel* comic books, is known for his depictions of rape, sodomy, child abuse and murder. The main perpetrators in the books tend to be members of the clergy. He was sentenced to three year's probation, 1248 hours of community service, a psychiatric evaluation and a journalism ethics course.

Of course, the state brought in "experts" to testify that Diana's work could not be considered art. A clinical psychiatrist testified that naughty pictures are fodder for child molesters, murderers criminals and other "deviants." A literature professor said that Diana posssed literary skill but his work lacked an affirmation of life to give it true literary merit.

The defense maintained that the comics provide a mirror for reality and made important statements on problems that society either needs to correct or start paying attention to. They drew a line between depiction and advocacy; although under the First Amendment, even advocates of rape, violence, and molestation are protected to scme extent.

Diana explained, "I want people to look at that (the issues) and not be able ignore it, or feel bad that they are ignoring it... I want *Boiled Angel* to be a mirror of society, to show us our problems. It nags at me because I feel it needs to be recognized."

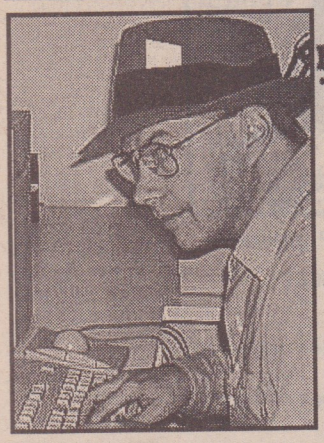
*Boiled Angel* initially made Diana a suspect in five Gainesville murders, although he was cleared of those charges, the investigation eventually led to his indictment on obscenity.

The verdict should be particularly disturbing to those producing do-it-yourself efforts. *Boiled Angel* is a zine in the truest sense of the word. All issues are hand zeroed. At its height of popularity, there were about 300 subscribers. As in the case of Jello Biafra's trial, the authorities aren't willing to go after corporate publishers and record companies, and instead attack the people least likely to have expensive lawyers at their disposal.

A report by People For The American Way called "Artistic Freedom Under Attack Volume 2" claims that local challenges to controversial expressions are the current tactic of censors. In more than a few cases, censors have been successful in "removing, restricting, altering, limiting access to or cutting funding of works they considered to be blasphemous, obscene or politically incorrect." The report cited 204 challenges to artwork between 1992 and 1993.

About half of the challenges were based on sexual material and one sixth were involved claims that were anti-religious. Of course, feathers were riled with "homosexual themes." About six percent of the complaints cited sexual harassment.

Although the counter-culture in the U.S. has always faced obscenity trials, (Allen Ginsberg, William S. Burroughs), it seems that attacks have increased in the past few years. With censors coming from both the extreme right (note the confiscation of Pansy Division and Tribe 8 records in issue 124) and the left (*Banned In D.C.* issue 128), It promises to be hunting season on free speech.



## LEFTY HOOLIGAN

### IS PARIS BURNING?

The March 18 picture in the local *SF Chronicle* was dramatic; a row of smashed, overturned cars, the last one on fire, with a crowd of banner-carrying protesters in the background. The caption said that a March 17 protest in Paris of 35,000 students, who were against the new government policy to pay young people entering the work force below minimum wage, degenerated into riots that left dozens of people injured and hundreds arrested. French officials blamed the riots on "hooligans and delinquents," but I swear I wasn't there. However, it did get me to thinking about events some 26 years before, also in France, when a coalition-in-the-streets of striking students and workers paralyzed that country in May and June of 1968, ultimately bringing down de Gaul's government of the day.

The year 1968 was one of worldwide turmoil. The Soviet Union invaded Czechoslovakia while unrest swept Poland. West German New Leftist Rudi Deutschki was assassinated. Vietnam's NLF won the war by losing a battle called the Tet Offensive. The Red Guard stormed across China, terrorizing under Mao's sanction. Army troops in Mexico City opened up on student protesters, killing hundreds, and some claim thousands. Martin Luther King was assassinated, and black students were gunned down on Orangeburg campus, South Carolina. Student strikes and riots across US campuses culminated in the bloody 1968 Democratic Convention in Chicago. I was a long-haired, pot smoking hippie at the time, and it seemed to me and to all of my friends that the US, if not the world, was on the verge of revolution. Our naiveté still astonishes me.

A follow-up story in March 19's *SF Chronicle* revealed that the long series of French student protests, resulting in the injury of five cops and one rioter in Lyon on March 18, had forced the conservative government of Prime Minister Edouard Balladur to retreat from a proposal to cut entry-level minimum wages for recent graduates by 20 for a year if employers provided certain training, supposedly to bring down the 25% youth unemployment rate. An alternative proposal by Labor Minister Michel Giraud to pay youths 80% of the minimum wage for doing 80% of a normal day's work, with the remaining 20% of work time spend in formal training, was also destined for defeat.

In reading the news, I suddenly realized the dramatic differences between spring 1968 and spring 1994 in France. There were no clever slogans such as "It Is Forbidden To Forbid," "Be Realistic, Demand The Impossible," and "Beneath The Cobblestones, The Beach." There were no jubilant couples kissing on the barricades. Without the backing of a general strike as was the case in 1968, the students of 1994 relied on the pure fury of their violence to force Balladur on March 29 to scrap the jobs law that had gone into effect the week before. A victory march on March 30 on the Left Bank of Paris turned into riot once again. A hundred parked cars were smashed, turned over, or set on fire. Shops were sacked. Rioters threw rocks and bottles through windows and at police. Forty-eight cops were injured and about 300 people were arrested, according to the April 1 *SF Chronicle*. The anger of the students had not been quelled with the government's retreat.

Oliver Girardin, 25 year-old secretary-general of the Independent Union of Students, said: "I'm as angry as my comrades of 20 years ago, but planting a red flag on the Sorbonne or revising the constitution won't change things. What world did they change?" Marjorie Brabet, 20, commented: "Society has abandoned its youth. It's the first generation that's been offered nothing new." And Olivier Daronnat, 24, said: "We don't know where we're going. The young are disgusted with politics." Sound familiar? An echo, perhaps, of the lyrics sung in 1977 by some obscure English band about "There's No Future," and "I Wanna Be Anarchy?"

France in 1968 reflected the unsophisticated optimism and idealism of the youth of that decade, as personified by the '60's hippie so-called "counterculture." France in 1994 is punk, expressing the fundamental rage and nihilism of our time. When punk came along in the late 1970's, I found it far more realistic and honest than that insipid hippie peace-love-what's-your-sign bullshit, which is why I cut my hair and started going to shows again. Punk, I thought, had learned from some of the mistakes and failures of this past youth movement. Let's hope that the French students have as well.

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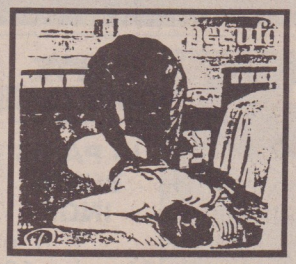


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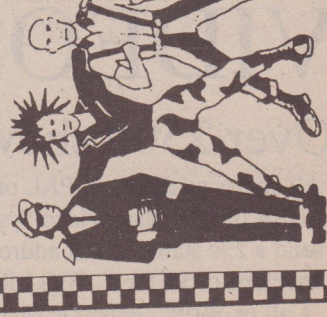

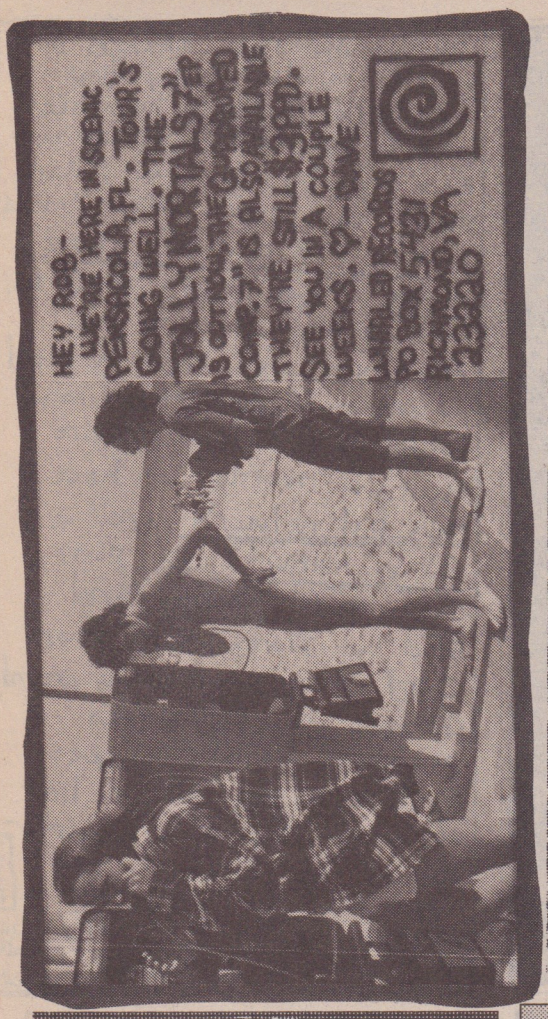


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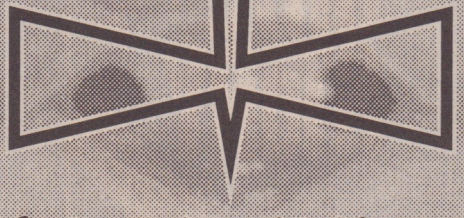

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How are you underground runa (people in Quechua), my name is Mario, here I write from the center of Bolivia (Cochabamba) to relate many things about the Bolivian scene. You may please excuse my English, because I am a Spanish speaker.

Here in Cochabamba, our scene is very little, but strong. Walking through the city, you won't see anyone who seems to be a (as we call them here) Subterraneo, because everybody lives outside the city, but when an underground musical event happens, also at the city exterior, many subterraneos rise out from the suburbs. These events or shows are attended by one hundred people at the most. Subterraneos (some others say thrashers, rockeros, metaleros, anarcos or desputeros) are the people who have alternative ways of thinking, create music, create art, etc. with a purpose that is contrary to the middle class art and music. We do not accept the traditional ways—I do not refer to our original culture, but the culture brought by Spanish murderers 502 years ago.

Here in Bolivia, criollos (Spanish descendents) and some mestizos (Spanish crossed with Natives) are the people who dominate this country. They are the president, the ministers, the mayors, the bank owners, the high command, military, etc. They have big buildings, big houses, expensive cars and clothes, many comforts—while the rest of Bolivia is a poor country, with many people working hard only to eat and get some clothes. Criollos and mestizos are passive racists, passive because they don't use physical violence, but psychological verbal violence. They are always saying, referring to native people (Quechuas, Aymaras, Guaranies, etc.) "What an ugly boy/girl." It's normal to see in the city someone using a Quechua/Aymara last name to tell a joke or "insult" another person. City people say in a depreciative way "indio" or "indio de mierda" (fucking indio) to quechuas, aymaras or to mestizos themselves.

In order to surpass and stop these mentioned problems, Quechuas, Aymaras and other original nations are making their own organizations—political, religious, etc. Some political organizations are Eje Pachacuti, Movimiento Katarista Nacional and others. At the state university, there are some music and cultural organizations like C.I.C.A Ayllu, Pachacuti and others. Many Quechuas and Aymaras arrive in the cities where they work with low salaries, some go to school to study with much effort, a few reach at the university. Many of them abandon their original clothing and are influenced by the city people. City people prefer foreign music as well as the fashions and the profit that go along with them. They indulge themselves with musical styles like disco, pop, rap, salsa, etc that come from tropical South America, North America and Europe. Subterraneos do not accept and discriminate these made for profit musics and their fashions.

About the music scene. We have more or less monthly shows (events). They are carried out mostly in Cona Cona, a suburb at the northeastern end of the city, sometimes at La Liga de Sarco or at the state university or at any chicheria (typical suburban bar) where we have the owner's permission. Actual bands in Cochabamba are: **CEMENTERIO** whose music is something like industrial grind noise; **INFECCION** who are thrash noise and sound like Metallica meets Anal Cunt; **LLAJTAY KJAPARIN** ("Voice Of My People" in Quecha), who are just hardcore, but they like to call their music "Core Andino," **SUBURBIO**, hardcore-punk— they come from Quillacollo, a province in west Cochabamba; **MORTOPHOBIA**, **SANCTUM REGNUM** and **NECROMANCY** who are death metal bands; **VAYA A LA MIERDA**, who are hardcore grind — this is my band but we have stopped playing because our bassist is doing his military service and the drummer has tuberculosis. There are many other bands, but they play once and then disappear. All bands sing in Spanish, except for **SANCTUM REGNUM**; they do it in English; **LLAJTAY KJAPARIN** have some chorus in quechua.

As for zines, in this city there are only two: ***Furious Assortment*** and ***Insultos***. The first one is a death metal and grindcore zine, and the second is a straight-hardcore-punk-industrial-death-grind-noise zine, with political, social and ecologist articles as well. **LLAJTAY KJAPARIN** guys are making a zine which will be tentatively named ***Publicacion Sociopoliticomusicocultural Musoj Khallpa***.

Now I will talk about foods and some drinks. If you want to have some fun time with your friends, you just have to go to the chicheria to drink unas chichitas. Chicha is an old Quechua drink and its original name is aqha. In the city, chicha is modified, adding water and alcohol to it; country chicha is better than city chica. Other typical drinks are: garapina and guarapo. As for foods, typical daily ones are: Chairo (chuno soup—chunos are dehydrated potatoes), Lluspichi (wheat soup), Lawa (cereals soup), K'alincha (fastly made soup with vegetables and meat, all minced), K'allu, Fideos Uchu, Abaspejtu and others. Celebration and special day foods are: P'ampacu (cow meat buried under hot stones), Charque (dried up llama meat), Puchero (carnival food, mainly sheep meat, peaches and pears), Lapping (fried cow stomach), Dan Caldito (bull dick soup), Pique a lo macho (very piquancy meat), Chunchulas (fried cow intestines), Rostro Asado, Ranga, Fricase, Anticuchos, Papas a la huancaina, Chicharron, Mondongo and many others. As you see, cochabambinos eat a lot. Food is more important than clothing .

Well, that is all for now. If you want info on bands, zines, etc. or just pen pals write to:

Mario Gonzales Copana/ Av. Ayacucho Nº1186/ Zona Sud, Cercado - Cochabamba/ Bolivia.

# Scene reports

It's been 5 years since my last scene report and since then a lot has changed over here-most of it for the worst.

Apathy sets in more by the day, and the political situation? Don't mention it! Er, OK then, I WILL...

Let's get the depressing stuff out of the way first. The Tories have ruined the country even more than we could predict. After selling off all our industries so that the profits go to their "Big Business" chums, and not the country (not to mention losing a billion and a half quid on one afternoon-buying our own currency to try to stay in the Exchange Rate Mechanism!) someone has to make up these losses... and surprisingly enough, it's us, the poor. Suddenly the self proclaimed "Party of Low Taxation" is taxing us twice as much as Labour would have done. And the 30,000 miners who were sacked (partly revenge for the strike in 1984, partly to do away with as many well paid jobs as possible so that their voters-the bosses-find plenty people willing to fight over crap low paid jobs) suddenly find that if they've got any of their redundancy money left after 6 months they don't even qualify for Unemployment Benefit! Pretty ironic considering the taxes we pay to cover the likes of benefits (National Insurance) is now going UP to 10% of our wages! And at the same time the Government are making absent fathers pay maintenance for their kids-another thing that is supposed to come out of our National Insurance money!! Also the Child Support Agency's demands are so ridiculous, one man killed himself because he couldn't afford to live anymore! And, after the Government making statements trying to stereotype all single mothers as "daughters of Satan," we find that one of their own ministers has got a love child to one!! So at the moment all the right wing newspapers are making a huge scandal out of this, and are trying to get rid of John Major. Baffling behavior it may seem but there's a method in their madness-if they get rid of Major they might get someone even MORE right-wing! Doesn't bear thinking about...!

Anyway, we'll move on to the music scene, or what's left of it!

The main culprits of its destruction are the big music papers, the ***NME*** and ***Melody Maker*** abuse their power by creating a 'master race' of musicians-culled only from the colleges. If you're not an arty farty pretentious student band playing obscure unlistenable crap then they don't want to know. The result is that there's no major scene for REAL people anymore. Whereas ***Sounds*** at least promoted the Oi/street punk scene back in '82, people into good raw energetic tunes can't find out about any new bands unless they're already in touch with the zine/MRR scene, so all good bands are ignored and sooner or later, split up.

The other negative point is down to the punks themselves. There's a pathetic trend at the moment to be into 81/82 bands. It's fucking annoying to think that, while great new bands are ignored, people will,to appear 'hip', pay £8 for shite old singles like **AMEBIX**'s (and no doubt telling their mates that they got it for 85p the week it came out!). Apart from that, there's a lot of narrow mindedness in the scene. Some punks will only listen to 'Dis' bands, some will only listen to ska/punk (**RDF/CITIZEN FISH**) and others will only listen to safe middle class USA bands (S. Weasel or any of the hundreds that copy Husker Du or Green Day). Ah well, it can only get better...

Next we'll turn to the fanzine front. There seems to be less genuinely inspiring ones these days, as a lot of editors try to be 'proper writers' now that they've got word processors-so the personality in their writing disappears. There ARE loads of half decent ones, but here are the ones you can read from cover to cover.. ***Bugs & Drugs*** (a hilarious mix of pisstakes, sarcasm, cartoons and sick as well as offbeat humour)-75p & SAE UK/$3 R.O.W./ PO Box 960/ Bristol BS99 5QU. ***Increasingly Right Wing*** (mad as fuck, designed to wind up people of all political persuasions, and the editor even takes the piss out of himself! As outspoken as you'd expect coming from a mate of the Apostles!)£1 & SAE/$4 from Nick Sims/ 108 Brougham Rd/ Hackney, London E8 4PA. ***Zine With No Name*** (Chaotic real punk zine with a good FUCK YOU attitude) 40p & SAE/$3 from Tucky/ 27 Boyntons/ Nettlesworth/ Chester le St, Co. Durham. ***Punk Shocker*** (messy handwritten zine but obnoxious and funny as fuck!) 25p &SAE/$2 from Andy/ 8 Cross Lane/ Sacriston, Co. Durham. ***Revenge*** (the most over-the-top zine around now that ***Bolton Evening Noose*** seems to have packed in, violently anti-nazi oi zine with a sense of humour) 50p & SAE/$2 from Steve/ PO Box 253/ Oakengates, Telford/ Shrops. However, Steve has since packed in ***Revenge*** to do his new zine, ***British Born***. From what he tells me it's non political but the sneak previews I've been given have left me shaking my head in disbeleif as it contradicts just about everything he's written before... Still an interesting read, but not for the faint hearted. My zines (***Hagl/All The Rage***) cover tuneful punk and Oi bands and mix politics with tasteless humour, obnoxious rantings and all are crammed with reading, so send 50p & SAE/$2 for HAGL 24 to the address at end ($5 gets you 2 back issues as well).

Onto the music..if you look hard enough there are some EXCELLENT bands around and ironically enough most haven't a record out!

Lloyd, he of **CONCRETE SOX** fame, has certainly surprised me with his new band, **SLUMGANG**. Great hardcore with a 79 punk edge and fine backing vocals and a treat to watch live too. Try sending £1.50/$4 for their demo to Lloyd, 46 Hartley Rd, Radford, Nottingham.

London, despite a lack of an organised punk scene, is sporting it's share of great bands these days. **UNDER THE GUN** play classic folky punk with venom, but the tape they owe me never arrived, hence I'm none the wiser for a contact address. **JOYRYDE** play Motorhead style riffs with angry female vocals and their *Not a Hope in Hell* 7" (Kill City Recs) is a stormer. Contact Claudia, 2 Princes Ave, London N10 3LR. $6 should get you the single while natty dressers might want to send for a loud red t-shirt-probably about $12. Then there's **BIG BOY TOMATO** who sound like the **GYMSLIPS** used to, or a more punky version of **SHELLEYS CHILDREN**. Basically poppy folky punk with great female singing. Their CD should be out by now on Dojo Recs, and the only track I've heard off it,"Anything" is a killer. Contact Ditch/ 15 Acton Lane/ Chiswick, London W4.

**SHORT & CURLIES** are a punk as fuck band from Norwich. They're hard hitting but tuneful and shit hot musicians. Imagine **CHAOS UK**'s new stuff, with classic Oi backing vocals,and politically sussed too. £2 & SAE/$5 gets you their "Nuts as Fuck" demo, whilst double that amount gets you a t-shirt your mum won't like! So write to Paddy/ 3 Woburn St/ Norwich, Norfolk.

Up in Scotland **4 PAST MIDNIGHT** have a cassette LP available for £3 & SAE/$6 from Peter McCartney/ 23 Abercrombie Cres/ Bargeddie, Glasgow/ Scotland G69 7SR. They play classic 82 Oi mixed with hardcore

though will unfortunately be ignored after some sloppy live performances in the past. Better now!

On the famous band front, **CONFLICT** have been touring to promote *Conclusion*, the new album and are facing almost as hostile a reception as **DISCHARGE** did when they sold out. The real punks were screaming blue murder as they saw 2 indie metaller types on guitar and Colin looking like an off duty squaddy in a designer sweatshirt (we thought he was the bouncer at first!). Musically a step backwards too.

Still, Colin & Co look like dedicated "keepers of the faith" when put aside **CHUMBAWAMBA** who are now held in the utmost contempt by everyone except students and their gig contract would put any band in your "Big Business" issue to shame. After demanding 10 free meals, enough alcohol for Oliver Reed to hold a party, and a host of other things, they state at the end that if anything in the contract is not adhered to, they'll take the huff and refuse to play!

**OI POLLOI** have a new guitarist, who apparently is in more of a Dag Nasty style! Should be interesting!

Whether there's anyone that's still right-on left to offend I don't know, but rumour has it that **THE MACC LADS** are planning a return, with a new LP in the pipeline and a black drummer (true, apparently!).

**SLF**, **CHELSEA**, and **BUZZCOCKS** are still at it but no new stuff yet.

For nothing but the best though,we've had to wait of **COCKSPARRER**'s new LP on Bitzcore records from Germany. 11 brand new classic cuts in the vein of "Old" and "Trouble on the Terraces" off their *Rarities* CD. It has become a daily ritual in this house to play it!

Oh yeah, almost forgot-one band to keep an eye out for are the unique **SONS OF SELINA** who combine keyboards, powerful guitar and great singing and are even notching up some National Radio Airplay! They have 2 singles and a track on a compilation for £2/$5 each from Neil/ 64 Ernest St/ Rhyl, Clwyd, LL18 2DW/ Wales.

Moving away from music, and back to life in general. The 21st to 30th October this year will see the biggest ever punk/anarchist event ever attempted. **Anarchy in the UK** is 10 days of gigs and events in London that will, I'm sure, have thousands of riot police on overtime duty! You'll get more details nearer the time but thousands of punks from all over the world will be descending on the capital.

Away from mainstream politics, things are looking up, with more people than ever taking a stand against fascism. With the near collapse of Blood & Honour, boneheads are getting scarcer, and it's the ordinary looking blokes to watch out for now, as the BNP try to capitalise on their solitary election victory. These sad bastards have been covering Newcastle in home made stickers, which not only look as if a 5 year old has made them, but they stay up about as many minutes as their manufacturer's I.Q.! The local BNP unit has been seen a few times lately-usually running away, and that's nothing compared to when they start their public meetings! That's not to say things are perfect, but whereas it was once US that had to look over our shoulders, it's now THEM.

Phew! Almost finished, but before I go let me just say, if writing for any products listed ONLY pay by UK or USA money (cash or IMO) because bank charges here are so high that assorted countries currencies are worth less than the bank charges alone.

I welcome long letters (otherwise-ie-if you're sending for my record list-send SAE/IRC)-especially from women (calm yourself boy!) so get in touch.

Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, England.

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Howdy y'all, welcome to the first North Carolina scene report in a while! I'm probably the wrong person to be writing this since I'm not as connected with what's going on as a lot of other people, and I'll probably miss a bunch of people and get stuff wrong (like addresses and shit). But no one else has bothered writing a scene report, and it seems like a lots been going on here lately.

The main buzz right now seems to be coming from local favorites **RESOL** ("loser" backwards?), from Raleigh (c/o Charlie/ 10 1/2 Rosemary St./ Raleigh, NC 27607). I haven't seen them yet, but I hear they're really awesome live. They've been compared to bands like Jawbreaker and Rites of Spring, and have a demo out, as well as a split 7" with **BLOWNAPART BASTARDS** on Raleigh's Mabro Records (5808 Timber Ridge Dr./ Raleigh, NC 27609).

Speaking of **BLOWNAPART BASTARDS**, they're a crusty punk band from Greensboro. They play really abrasive hardcore, with harsh vocals and political lyrics. You can get their *Requestioning Violence* 7" from Unite & Fight Records from Greensboro (12336 UNCG/ Greensboro, NC 27413). Also from Unite & Fight is the *400 Day Headache* compilation LP ($4 ppd!), a benefit for the Rainforest Action Network, with local bands like **TONKA**, **ASSFACTOR 4**, **UNHERD**, **RIGHTS RESERVED**, and **BLOWNAPART BASTARDS**, as well as national bands like J Church, 8 Bark, and Pollution Circus. Get this, punk!

**RIGHTS RESERVED** (c/o Scott/ PO Box 8470 UNCG Station/ Greensboro, NC 27413) is great, they have a unique sound that's kind of hard to describe. Really emotional punk with weird discordant but melodic riffs. Check out their two 7"s and their split 7" with **ASSFACTOR** 4 on Fallen Squirrel Records.

**ASSFACTOR 4** (PO Box 50574/ Columbia, SC 29250), with ex-members of **TONKA**, are an excellent hardcore band kind of like Born Against or Heroin. You can get the split with **RIGHTS RESERVED** at their address, and they've got a 7" on Repurcussion Records. **EDDY** (c/o Jason/ 2964 Harlinsdale Dr./ Rock Hill, SC 29732) is another band that formed from **TONKA**'s breakup. They play really good emo punk with impassioned distorted vocals and spastic rhythm changes. A lot of people say they sound like Fugazi or Rites of Spring. Their new 7" is out now on Assorted Porkchops Records in Wilmington (PO Box 4022/ Wilmington, NC 28406.)

One of North Carolina's most successful bands is Charlotte's **BUZZOVEN**, a really heavy noise/grind band in the vein of Neurosis. They've got two 7"s and an LP on Allied Records, and a 7" on Kirbdog.

Chapel Hill's **PIPE** is a great old-school punk band sure to be approved by all the Jeff Bales of the world. Their latest 7" on Merge Records and their CD on Sonic Bubblegum Records is full of classic raw punk

fucking rock, throaty vocals and catchy, driving guitar riffs. I heard their guitarist is quitting so he can devote more attention to his other band, **SMALL 23** (**PIPE**'s drummer is in **SMALL 23**, too). That's too bad, because he's a great guitarist, and even though I like **SMALL 23** (they sound a lot like Dinosaur Jr.), they don't compare to **PIPE** in my book.

New Start Records in Winston-Salem is known for putting out straight edge and hardcore stuff like **NAKED ANGELS** and **ENDGAME** (205 W. 6th St./ Winston-Salem, NC 27101). Merge Records (PO Box 1235/ Chapel Hill, NC 27514) has a bunch of stuff from Chapel Hill bands like **SUPERCHUNK**, **POLVO**, **ERECTUS MONOTONE**, and **ARCHERS OF LOAF**. For a while Chapel Hill was being hyped as the next Seattle. Whatever...

Other good bands around here worth checking out are **POPES ON DOPE**, **RAYON**, **MOLD**, **BICYCLE FACE**, **GEEZER LAKE**, **TOXIC POPSICLE**, **CAPSIZE 7**, and **FINGER**. My band **CAGE** has done a few shows and has a demo out for $3 ppd.

Now on to other stuff: Zines. There's a bunch of people putting out zines in North Carolina. I think most of these are free for a stamp (and any change you can spare.) MRR called ***Peaches & Herbicide*** (c/o Mark/ 926 Dacian Ave №305/ Durham, NC 27701) "zine of the year." Issue №4 has a John Henry West interview, "The Punkest Girl in School," and summer travels, and №5 should be out any time. ***Pilfer*** (c/o Anarchist Agitation Coalition/ PO Box 18220 ASU/ Boone, NC 28608) is a pretty interesting anarchist punk zine, with issue №3 containing articles about tobacco, anarchist philosophy, and U.S. foreign Policy. ***Eye Nine*** from Raleigh (2213 Mariner Circle/ Raleigh, NC 27603) is a pretty slick looking zine, №5 has interviews with J Church and **RESOL**. ***Li'l Timmy Digest*** (Lee/ №9 Becton/ Box 3807 NCSU/ Raleigh, NC 27607) is a little hand-sized zine with a fun feel, and has a bunch of comics and stuff. ***Spitball*** (Colby/ 316 Arch St./ Kill Devil Hills, NC 27948), also from Raleigh, is great, heartfelt but kind of hard to understand. №3 is full of intensely personal statements about our fucked up country. Two zines from eastern North Carolina are ***Purge*** (c/o Kurney RX/ UNCW Station/ PO Box 23880/ Wilmington, NC 28407) and ***Coldfish***, a more personal type of zine (c/o Chris/ 305 Wallace St./ Kill Devil Hills, NC 27948). ***Cage*** is my zine, №1 has stories about me being chased by nazi skinheads and my trip to Vietnam. ***A Plea for Literacy*** (c/o Aaron Cruse/ 3205 Cluny Dr./ Fayettville, NC 28303) is a literary zine seeking submissions.

Other stuff: In Charlotte, **The Milestone Club** (3400 Tuckaseegee Rd/ Charlotte, NC) is kind of legendary, in the past they've had bands like Bad Brains, Black Flag, and Fugazi play. They've gone downhill recently, and I've heard they're switching management, but I don't know what's up with that. **The Knife & Fork Restaurant** on Sharon Amity and Independence is a great little 24 hour diner where punks hang out a lot. **Milestone Records** and **Repo Records**, both on Central Avenue, are pretty decent. In Durham there's the **Duke Coffeehouse** (c/o Jeremy Steckler/ PO Box 4706 Duke Station/ Durham, NC 27706/ (919)684-2957), recent shows include Jawbreaker and Jawbox. **Pan-Pan's** diner at I-85 and Hillandale is a cool place for cheap food and good coffee, it's kind of like Durham's equivalent of the Knife & Fork. Check out **Poindexter Records** on Ninth Street, too.

Chapel Hill has the legendary **Cat's Cradle** (300 E. Main St./ Carborro, NC/ (919)967-9053), which was closed down for a while recently, but it's now up and running at a new location. They also have the **Local 506**, and **Schoolkid's Records** on Franklin Street. In Raleigh, a lot of shows are in people's basements and stuff, try (919)878-8745/5808 Timber Ridge Dr./ Raleigh, NC 27609. **The Skaters of Fayettville** (SOF, c/o Terry/ 2104-2 Rock Ave./ Fayetteville, NC 28303) have really gotten their shit together and built a new skatepark with money raised by holding hardcore benefit shows with the likes of **VISUALLY IMPAIRED** and **ALL IS WELL**.

Anyway, I'm sure I missed a bunch of stuff, I'm sorry if I left you out. Touring bands, please stop in North Carolina! Love, Dzung Vo/ Box B327 NCSSM/ 1219 Broad St./ Durham, NC 27705 (after May 1994 my address is: 7035 Summer Place/ Charlotte, NC 28213)

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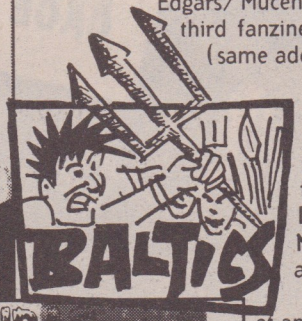
Greetings from Latvia! First off let me introduce myself, my name is Simon Butcher and I previously lived in South Australia and worked with Spiral Objective mailorder/distribution (hello Greg) but I left Australia for colder climates so here I am now in Latvia.




Latvia is one of the former Soviet Republics and makes up the Baltic states along with Lithuania and Estonia and has enjoyed independence since approx. 1990. The economy is now beginning to stabilize but the majority of people are poor and even though the shops are now full of western consumer goods most people are unable to afford them due to ridiculously high prices.

Latvia is easy to get to but visas are required for most nationalities, in fact one visa for either three Baltic states is valid for the others. The best time to visit is in the summer as there are some festivals and concerts and more people/punks hanging out.

There are currently two fanzines and one newsletter from Latvia. ***Torna Organs*** is a newsletter with an English issue: PO Box 35/ LV1055, Riga/ Latvia. ***Wilks*** is a fanzine with 10 issues and one English issue: Edgars/ Muceniku 28A-32/ LV-3300/ Latvia, Kuldiga and the third fanzine is called ***Dziga*** and is available from Janis (same address as Torna Organs)

Riga is the capital city of Latvia and this is where most concerts are held but also the cities of Kuldiga and Liepaja have bands and small scenes too. Some bands still in existence in one form or another are: **INOKENTIJS MARPLS**, **DILONIS**, **K.K.**, **P.A.G.A.N.**, **KRUSTA PILS**, **GRINDMASTER DEAD**, **REPTILS**, **ANALIZATORS**, **R.A.F.** and some more too.

In Riga there is a studio for bands to practice at and a place for punks to hang out. This studio is called **Tornis** which means tower in English because it is situated inside in a disused water tower. Tornis is also a label too and has many cassettes available including the excellent ***Eu-De-Cologne*** compilation tape (cost is $3 US) their address is: Tornis/ PO Box 35/ LV1055, Riga/ Latvia.

There is a weekly radio show from the city of Cecis playing a variety of punk and industrial music. Cassettes are most welcome and guaranteed airplay so if you want airplay in Latvia, send tapes c/o me and I will pass them on. I am also releasing a compilation LP of bands from Latvia, Lithuania and Estonia later this year. The cost will be cheap and is a project to be supported, so stay tuned to MRR for more details. Cheers,
Simon Butcher/ a/k 73/ Valmiera LV4200/ Latvia.

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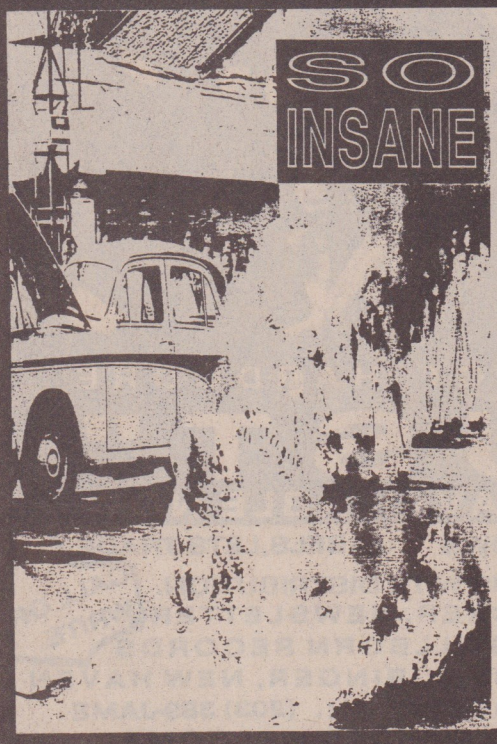


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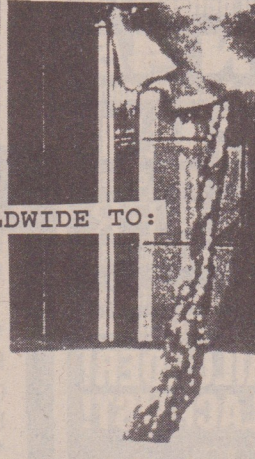

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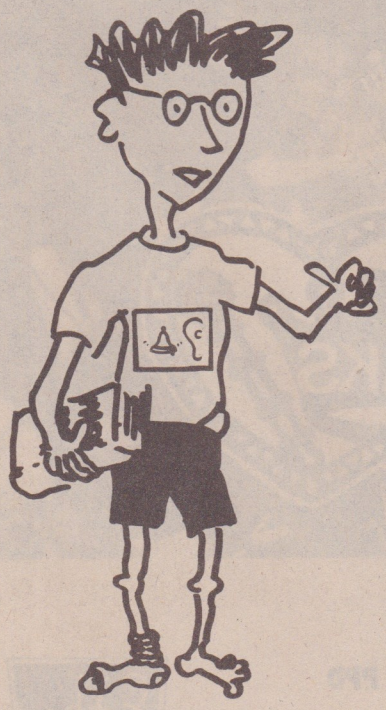

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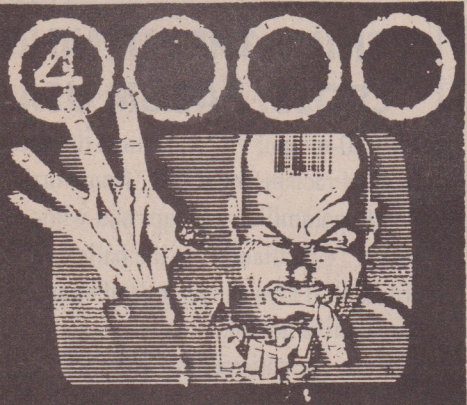


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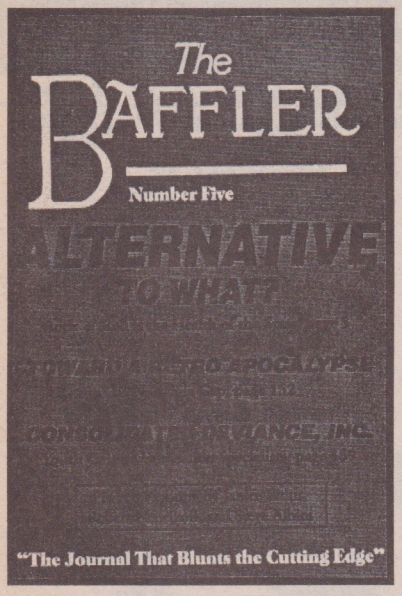
# BOOK REVIEWS

**Reviews by: Eric Wilson, Ayn Imperato**




***The Baffler*** **($5 from PO Box 378293, Chicago, IL 60637, 168 pages)**

*The Baffler* is a journal out of Chicago, too thick (both physically and intellectually) to be considered a "zine". Apparently each issue has a theme; this issue they look at the attempted corporate hijacking and subsequent marketing of punk culture and imagery. This general theme is explored from many angles ranging from analytical research articles and polemics to fiction, poetry, and satire.

The main selection, Tom Frank's *Alternative to What?* offers an excellent overview of the rise of Pearl Jam, the "grunge" movement, and other icons of mass-marketed ersatz rebellion. Several other well-written articles deal in more depth with specific instances of this annoying phenomenon. A recurring technique that's used to good effect is to quote from ad-sales promo material; the stuff that, for example, MTV or *Spin* magazine send out to persuade companies to buy advertising. The cynicism and arrogance with which these corporate swine boast of their ability to manipulate their audience, for whose intelligence they clearly have no respect at all, is truly disgusting. The content of "alternative" music and fashion magazines such as *Details* and *Sassy* are also analyzed, demonstrating that the vast majority of what they print is merely thinly disguised advertising (models wearing $79 bikinis are captioned "They are so carefree and rebellious!"). There's also a lot of amusing light shed on the pathetic sellouts who inhabit the netherworld of corporate rock criticism, and on the cozy links between major-label artists and the mainstream "rock" press, which is currently hyping what it calls "indie rock" while continuing to totally ignore music that actually is produced independently of their corporate culture mill.

Well. bitching about the evil and stupidity of the music industry is nothing new; what really excited me about *The Baffler* was its at least partially optimistic analysis of the meaning of this corporate assault on the underground. Particularly in Stephen Duncombe's *We're Marketed, Therefore We Are*, the point is made that the attempt to cash in on punk reveals the extent of the desperation of the music industry, and the broader capitalist system that it's a part of. Traditionally, the music industy has tried to ignore punk and its precursors, going back to when it first made Elvis a star at the expense of the black bluesmen whose act he basically stole. Today, this will no longer work — a market segment too large to ignore simply will no longer swallow the bland Madonna/Michael Jackson pop that represents today's version of the "traditional" corpo-rock sound and imagery. Alienation and rebellion are now so widespread in our society that the corporation s have no choice but to market the images of alienation and rebellion in order to make a buck. Obviously, this attempt at co-optation of our scene represents a danger; Duncombe posits that it also signifies an opportunity, that the possibility exists to build on that widespread alienation to build a genuinely alternative mass culture, or more accurately a network of alternative cultures, which can collectively pose an actual threat to the corporate culture industry and the system that produced it.

There's some pretty deep thinking here, and most of *The Baffler* is not easy reading. Occasionally I felt like I was reading an academic journal, but then I'd come to some section heading like **Fuck You And Your Underground**, or a quote from some predicted gangsta-rap commercial of the mid-90s (Tab! Wastin' otha sucka soda pops!). But although they're not ashamed to use Big Words when appropriate, all the contributors here have a point to make, and this should all be fairly easily understood by the attentive reader.

Some of the other high points of this journal include Steve Albini's exploration of the economics of major-label punk, which makes crystal clear that even entirely aside from the ethical questions, selling out to the majors is a terrible financial deal for most indie bands (see reprint in this issue). Herbert Mattelart's *World Music and You* illustrates how the culture industry has looted the indigenous cultures of the Third World in its never-ending quest for snappy new Pepsi jingles.

Between the many thought-provoking articles and the well-written fiction and poetry by Janice Eidus and Robert Nedelkoff, among others, which serve to complement the theme of the issue without overt ideological axe-grinding, *The Baffler* offers worthwhile writings from genuine punk intellectuals who can speak the language of postmodern criticism, yet aren't reluctant to display scathing contempt for the culture industry that such criticism usually serves to prop up. (EW)

**Peter Plate,** ***A Kamikaze in Her Eyes*** **($10 ppd: Pressure Drop Press, P.O. Box 460754, San Francisco, CA 94146)**

"No one is ready for euthanasia, but here it comes, anyway"

In *A Kamikaze in Her Eyes,* Death is invading Desertville. Death is tearing apart the town's false-reality of morality and decency. Death is changing the American way of life. The people of Desertville are forced to confront that enigma which they loathe and fear the most and which they will try to stop at any cost - Death.

The basic bare-bones plot of *A Kamikaze...* begins as the struggle of one doctor to set up a practice specializing in euthanasia, or aided suicide, within his community of Desertville. To the people of Desertville, it's unquestionably, downright murder he's committing. And the people want revenge on this man who questions the unquestionable and does the unthinkable.

Peter Plate's writing style fluctuates between downright gorgeous, with an almost poetic hand, to raw and gripping. The tone is melancholy and disturbing. The reality of the suburb becomes almost surreal in his rendering of it, with the addition of the character Death, a well-dressed troublemaker in the town. Plate digs deep into the minds and hearts of his characters, weaving a complex, psychological journey into each character's perception of death.

But don't misunderstand me. This book is not pretty. Plate shows the brutal ugliness in all the residents of Desertville, including the pioneer, the doctor. And at times it's nasty enough to make you cringe.

One of my favorite lines in the book happens when the citizens are at their height of fear, and Death (literally) comes careening through the streets: "It was living hell and Death loved every second of it. He got a big kick out of terrorizing the neighborhood. "Cease to exist, baby," he'd guffaw, tooting his car horn." Death on the rampage in suburbia. All right.

Peter adds some kool touches too, like the sparrows (the bird that in myth carries spirits to the underworld) rapping against the window of euthanasia patient Mrs. Atwater before she dies. Also the video cameras taping the event "looking like the heads of hooded priests".

Plate captures suburban America's attitude towards death: "I wish it didn't have to happen...Somehow, doctors will come up with a new drug that will let us live forever." The novel explores how the American masses view death as something to be feared and fought against by any means necessary, for any reason, without regard to the quality of that life. The novel explores how each one of us is denied of our right to die, which essentially is a part of our freedom and our choices in life as well.

My main criticism with the book is that the point of the story is a bit overstated and forced, rather then being allowed to develop naturally out of the story. At these moments it reads more like an interesting, analytical article on euthanasia, rather then a piece of fiction. But that's Plate's writing style - upfront, no-nonsense and to the point. And it's a beautiful ride to get there.

It's a good-looking, well-put-together book, although the inner layout of the text (varying shapes and angles) is a bit too art-deco for my style.

It's an important book, and it's more then a story of a man's struggle to implement euthanasia in a resisting place and time. It is also a story about power, fear and what it means to embrace death as a part of life. (AI)

# MOVIE REVIEWS

Hello, America, this is Mad Prof. Mike with the Headbanger Movie Reviews! For years I've been hearing about a Canadian flick that's been hailed as the new **ERASERHEAD**. The movie is **TALES FROM THE GIMLI HOSPITAL**, directed by Guy Madden and just recently out on video, and I can tell you emphatically, it *ain't* the new **ERASERHEAD**.

**ERASERHEAD** is a unique experience; there can't be *another* **ERASERHEAD**. **TALES FROM THE GIMLI HOSPITAL** is unique unto itself: sick, twisted, brilliant, disturbing, manic... to comapre it to **ERASERHEAD** is just sort of lazy.

Besides, the feeling you get from **ERASERHEAD** is that gelatinous maggots are slowly eating your spine.

The feeling you get from **TALES FROM THE GIMLI HOSPITAL** is that someone has drilled through the soft palet of your mouth into your brain and put a field mouse in there.

Apples and oranges, y'know what I mean?

**TALES FROM THE GIMLI HOSPITAL** is a happy little movie that combines Icelandic folk tales, Kafkaesque expressionism of the **CALIGARI** caliber with a Camu-like story of a plague quarantine ward set up in an animal manger. It's the story of Einar the Lonely's stay in the Plague Ward and his rivalry with Gunnar, the guy in the next bed. The ensuing weirdness involves necrophilia, angelic visions, blindness, puppet-shows given to patients in lieu of anestesia and, no kidding, a ritualized duel to the death in the form of a wedgie-giving contest. I can't tell you anymore, because I don't want to ruin any more surprises. But I will tell you that I was letting out a few nervous giggles as I watched. (heh-heh!)

The video of **TALES FROM THE GIMLI HOSPITAL** also has an earlier short film by director Guy Madden called **THE DEAD FATHER**. Uhhh... Quite frankly, **THE DEAD FATHER** sucks big time. Just rewind that sucker when you finish **TALES FROM THE GIMLI HOSPITAL**, and keep an eye out for Madden's latest movie, **CAREFUL**, if it comes your way.

On our headbanger scale of 1-4, **TALES FROM THE GIMLI HOSPITAL** gets four big headbangs.

* * *

Remember the days before VCRs, when legendary, lost horror movies had a wonderful mystique about them? I remember hearing about **FREAKS** back in the 70s... people talked about that movie in hushed, awed tones, but hardly anyone had seen it. It played occasionally at midnight shows, and if anyone actually *had* seen it, they were treated as if they'd completed some rare pilgrimage.

I saw **FREAKS** on Halloween of '79, and felt I'd just gone through a rite of passage.

Then there's **WHITE ZOMBIE**, the original cut of **KING KONG**, **ENEMY FROM SPACE** (a.k.a. **QUATERMASS 2**), **LONDON AFTER MIDNIGHT**, **DOCTOR X**, **MYSTERY IN THE WAX MUSEUM**. Ahh, well. Most of these gems have been found, and now can be rented at the drop of a hat. The mystique is gone. I'm grateful these movies can be seen, but I do miss the aura they once had. I met a guy once who called in sick so he could watch **QUATERMASS 2**. It was worth it to him to miss a days wages to see it.

I once blew off a date to see **ISLAND OF LOST SOULS**, just out on video, now. How could I miss this legendary adaptation of *Island of Dr. Moreau* that mortally offened H.G. Wells? This movie that fans said featured one of Bela Lugosi's greatest performances? That featured special effects make-up that some said wasn't surpassed until **STAR WARS**? That featured Charles Laughton as a deranged vivisectionist sadistically turning beasts into humanoid hybrids?

**ISLAND OF LOST SOULS** is one of the greatest horror movies ever made, impossible to see for decades, now available on Universal Home Video. You can rent this materpiece, or buy it, for peanuts. But just a few years ago, if it, or any movie of its caliber, had shown up on TV or at a revival house, news would spread like wild fire among fans like me. It was an *event*.

I miss those days. But hey, **LONDON AFTER MIDNIGHT** is still lost, and there are scences of the original cut of **KING KONG** that haven't been restored. The mystique isn't completly gone.

On our headbanger scale of 1-4, **ISLAND OF LOST SOULS** gets four big headbangs.

* * *

One of the most eagerly anticipated Horror flicks of late is **TRAUMA**, the most recent effort from the Italian *maestro* of violent terror epics, Dario Argento. Argento is the psychotic sicko who brought you such soothing bedtime stories as **TERROR AT THE OPERA**, **FOUR FLIES ON GREY VELVET**, **DEEP RED**, and the supreme masterpiece, **SUSPERIA**.

Check out what **TRAUMA** offers you! It's directed by Argento; T.E.D. Klein, one of the best, most acclaimed, Horror writers in the world worked on the screenplay; the special-effects are by Tom Savini, the genius who does George Romero's zombie epics; and it stars Fredrick Forrest, Piper Laurie and (best of all) BRAD DOURIF!!! Who needs a circus freak-show with a cast like that??!!!

And all these great things **TRAUMA** has going for it makes it tempting to say, as a lot of critics *are* saying, that **TRAUMA** stinks. **TRAUMA** is not nearly as good as **SUSPERIA**, or a few other Argento masterpieces. Therefore, given its credentials, a lot of people are screaming: "WE'VE BEEN CHEATED!!!"

Okay. Maybe we *have* been cheated out of the next **SUSPERIA**. But **TRAUMA** is still head and shoulders above the typical hack and slash movie.

Or, maybe I should say "heads *off* shoulders above." **TRAUMA** is about a serial killer who tromps around collecting people's heads. Nobody does de-capitations better than Argento! There's this really great scene where Brad Dourif... nahhh. I don't want to ruin it for you. There's another amazing scene where Piper Laurie.... nahhh. You don't want me to tell you about *that* scene, either!

But I have to tell you, something has been lost in the translation during the making of **TRAUMA**, and I mean that literally, as this is Argento's first movie filmed in English. There are shots (oooooo-boy! are there shots!), that rival the best of Argento's work. But somehowsomething's missing. Like a joke that hasn't been told right.

For all its faults, **TRAUMA** gets three headbangs out of four. JUST STAY AWAY FROM THE "RATED R" VERSION!!! GET THE *UNRATED* VERSION!!! See you next month.

# VIDEOS TAKE 2

**V/A - OUT OF FOCUS VIDEO FANZINE #4-video**

**I've seen videos of live bands before, but never have I experienced a "video fanzine". It is just that. Not only are there extensive, interesting interviews with bands, but there are 3 live show cuts to match. But wait, still more. Interspersed throughout are little snippets of insanity: fat guy gets dared to swing across underside of bridge, fat guy falls, fat guys friends laugh when his hat goes whooshing dowstream. Skinheads outside a New York show throw fireworks at passing cars. Wacky, funny guy runs around park acting like a chicken when meeting unsuspecting passerbys. Fun-loving teenagers douse the the town with squirt guns. Perhaps the most enjoyable was getting to know the bands: NEER DO WELLS, LOS CRUDOS, THE VINDICTIVES, SAMIAM, BORN AGAINST, and THE QUEERS. (SB)**
**(no address on tape...check fanzine review this issue)**

**V/A - REJECTED: VID FOR THE KIDS-video x 2**

**I tried. I tried really hard. I adjusted the tape speed, I fiddled with the tracking. I turned the power off the TV and the VCR and started all over again. Nothing. This tape is produced in Dublin, and appearantly isn't adaptable to the right way of doing things! So here's what we've got: (tape 1)LUNGFISH, FUSE WIRE, MIDWAY STILL, DRUKEN NUNES, SPLIF, BRAWL, JAM JAR JAIL, PUPPY LOVE BOMB, ARNHEIN, HOLY ROLLERS, BRIASKILL BOMB, M.T.A., HELLVISION, FLEXHEAD, DIRT, MIDEN, MORPHIES, LEATHERFACE, CCINAS, FUGAZI. (tape 2) GOUT, SPLATTERPILLAR, STIGS, CORNOR, NOISE POLLUTION, DOWN BY LAW, GROUND SWELL, COITUS, ARNHEIM, CHAOS UK, CURSED EARTH, LEATHERFACE, WHEEL, FEMALE HERCULES, CITIZEN FISH, LIFE BUT HOW TO LIVE IT, PINCHER MARTIN, ONE BY ONE, CIRCUS LUPAS, and FUGAZI. (SB)**
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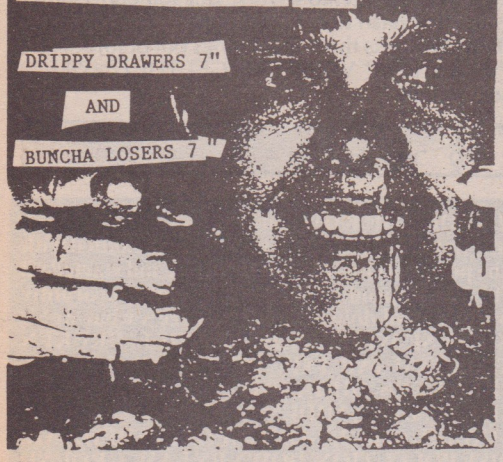

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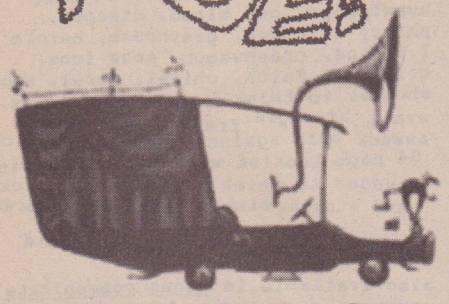

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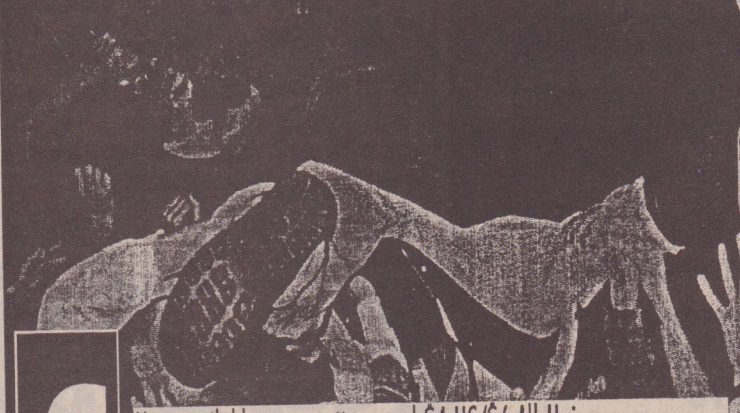

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## EVERYTHING YOU'VE WANTED TO KNOW ABOUT MAJOR LABELS

# HOW THE GAME WORKS

by Bobby S. Fred

One of the great joys of writing a little zine is that I get the coolest letters in the mail. Yesterday I got one from Mechanic/Futurist Records. It was a form questionnaire. On it were detailed questions for me to answer along with conveniently typed lines to fill in information. Neat things they wanted to know: my name, the name of my publication (odd seeing as they had already written "Bobby Is Fred" on the envelope), my title 'if applicable', street address, city, state, zip, work phone, home phone, fax, class of my publication (national, regional, fanzine, or newsletter), frequency of publication (monthly, bi-monthly, weekly, bi-weekly, quarterly, or daily), my music preference (death, metal, alternative, hardcore, punk, industrial, or gothic), my closest "large metropolitan market", clubs I often visit, and finally this: "Do you watch MTV? If yes, what programs?" Wow! These guys must really care about me if they want to know this much about me! Each time I get one of these questionnaires I feel so honored, so special.

Across the top of the letter was written, "We have recently come across information regarding your publication and would like to know more about you." Where'd they get this line? The FBI? "Please fill out the simple questionnaire below and mail it back to our offices with a sample of (your) publication. Once your information is recorded in our database, you will begin to enjoy regular servicing." ...Servicing? What... for my car? Outstanding! I can't wait to enjoy "servicing"! I just hope I don't have to drive very far to get it. (If there's one thing I've learned it's that if something seems to good to be true, it probably is. I'll bet I have to drive clear across town to get to their service station. And after that I bet I have to buy something like an air freshener before they touch my car.) With that in mind, most of these letters just end up getting tossed.

One thing I really do wish though is that the companies who send me these things would start using friggin' stamps instead of postage meters. At least I could cut the stamp off and soak it. - But my wish usually never comes true.

Hmm... Mechanic/Futurist Records. I've never heard of them. A quick call to a buddy of mine who writes for a fancy music publication revealed that Mechanic is a subsidiary of Giant and is distributed through Warner Brothers. They currently have two bands on their label, Tad and Seed. I've never heard of Seed, but Tad?! As in Tad from Sub Pop? Looking back at the questionnaire I don't see anything mentioned about Warner Brothers. My friend tells me that Futurist is a scam indie distributed through Relativity. In fact, Futurist recently released a Tad 7" in an effort to bolster the coolness of the band before their record came out on the more commercial Mechanic label. The funny thing is that if I hadn't made an effort to track this info down, I probably would have thought both Mechanic and Futurist were just some misguided indies that had an NYU computer major for a publicist.

[By the way, I wonder what happens after I fill out a questionnaire like this. Who eventually gets all of my vital information? Does it stop at Mechanic in New York or is it eventually passed on to Giant and Warner Brothers as well? And if Warner Brothers gets it, is it then passed on to someone else after that? (Just wondering.) Somehow I'll never forget getting a call from the U.S. Army after I filled out a contest entry form at a Baskin Robbins with a bogus name. They wanted to know why a "Joe Strummer" at my address had never registered for the draft.]

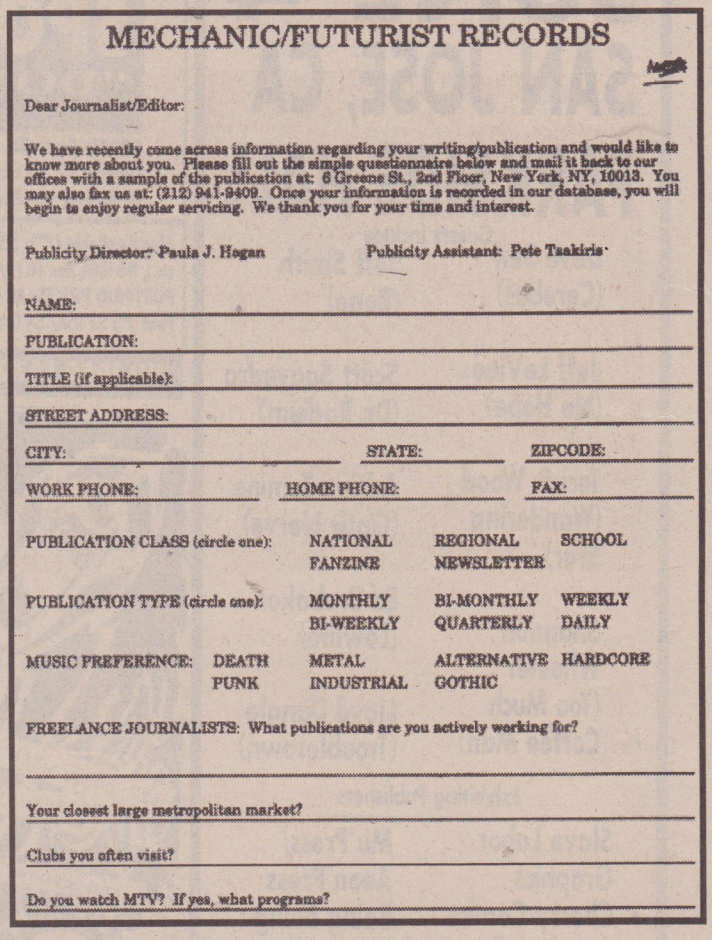
It seems like one of the big trends these days at Major Label Central is to make everything look as "indie" as possible. (This comes on the heels of an earlier trend that tried to make everything look as "Seattle" as possible.) A while ago the big labels decided that the indie world holds great value as a breeding ground for the cash cows (make that sacrificial lambs) of the "alternative" future. They've gotten tired, however, of having to spend enormous amounts of cash in bidding wars to scoop the big fish out of the indie pond. Hence the creation of the scam indie.

What does "scam indie" exactly mean? The best way to define it, I think, is simply an independently distributed label that works in direct collusion with or is financed by a major label. A major label I would define as any record label owned and/or distributed by any of the big six distributors. Reprise, for example is a major label. Geffen (as we all know) is a major. Arista is a major. Island is a major. American (formerly Def American) is a major. These are just random examples. (Refer to the charts for full details.) A scam indie then works closely with one of these majors, but in fact is marketed and distributed independently of the big six distributors.

**Here is a primer on some of the scam indies**

**Wasteland**
- distributed through Caroline
- owned by Radioactive (which itself is distributed through UNI via MCA).
- bands: Pray TV from Australia, Angelfish from Scotland, and Dig from California.

Wasteland's main release last year was a CD by the "Desperately Seeking Alternative" band Dig. The marketing plan for Dig is a good case to review. Wasteland released Dig through Caroline Distribution, while its parent, Radioactive, followed up with an aggressive regional advertising campaign. Wasteland asked Caroline to sell 20,000 units in an initial 3 month period, after which Radioactive was to takeover and push Dig through the major distributor



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Your closest large metropolitan market?

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Do you watch MTV? If yes, what programs?

UNI. All of Dig's ads appeared with the Wasteland logo, and Caroline was eventually able to unload about 10,000 copies before Radioactive decided it was time to bump the project up the commercial ladder. Late this winter the Dig video made it onto MTV and the band put in live performances on several talk shows.

Frankly I'm really not sure what all of this accomplished. Did selling 10,000 CDs through Caroline really give Dig a hip, street-level vibe? Did the fact that all those ads showed the Wasteland logo instead of the Radioactive one really make any difference? Who the fuck knows. More and more major labels, though, think this is the way to go.

[Late last year Caroline released a CD by the band St. Johnny's. There was an unconfirmed rumor that Geffen Records had pushed the band through Caroline for the first few thousand units before the label decided to release their latest CD through it's own distributor, UNI. Regardless of whether this is indeed accurate, there will be many, many similar examples to come in the future.]

**Seed**
- scam indie distributed through Alternative Distribution Alliance (ADA) [the label has no relation to the *band*]
- owned by Atlantic
- bands are: Television Personalities, Nightblooms, Leatherface, Tumbleweed, Madder Rose, Monsterland, Nightblooms, Pastels, Earthmen, Fuzzy, Ivy, and Inch

In many ways this is a perfectly named label. By starting seedling bands out in their greenhouse, Atlantic is hoping that with careful gardening some of the groups will grow strong enough to be planted in the front yard. Craig Kallman, a VP at Atlantic, originally started a dance & rap label called Big Beat. He later started Seed as an "alternative" label. Seed tries very hard to appear as indie as possible. Seed is about to release a CD by a San Diego band called Inch. Below is a chart that uses this example as another case to study

**ANATOMY OF A SCAM**

- Inch: a four member band from San Diego with two previous 7" releases, including a split 7" with Contra Guerra.
- A&R scout from Los Angeles office of Atlantic Records sees Inch while down in San Diego looking for bands. Returns to L.A. & recommends pursuing the band.
- Atlantic A&R staff greenlight the project and move it on to Atlantic scam indie Seed Records.
- Seed releases a 7" to set the band up for CD release in April
- Inch CD entitled "Stresser" released by Seed on April 5th.
- Advance promo copies mailed to college radio and fanzines in Seed envelopes (with postage from Atlantic mailroom?)
- All marketing and promotion is handled by Seed. Distribution is handled by ADA. CDs shipped out to indie mom & pop record stores.
- If all goes well, Inch will develop a following thru radio airplay, alternative press, and national touring. Seed will pull every string possible to give Inch some form of street credibility.
- Craig Kallman, VP at Atlantic, eventually decides whether or not to recommend elevating the band to Seed's parent, Atlantic Records.

**Thirsty Ear**
- distributed by Relativity
- independently owned but works in collusion with Sony
- Sony has the "first option" to sign Thirsty Ear bands.
- current bands are: Small Ball Paul and Queen Sarah Saturday (with several more in the works)

**Vernon Yard**
- distributed partially by Caroline and partially by CEMA
- owned by Virgin
- been in existence about 1 1/2 years.
- bands are: Verve, Acetone, Low, and The Auteurs

**World Domination**
- currently distributed partially by Relativity and partially by CEMA
- originally tied to Capitol (but now owned by "Japanese investors" according to a spokesperson)
- label has been in existence for 2 years
- label manager is actively seeking to disassociate the label from Capitol. All ties to CEMA are being severed. Future distribution to be handled exclusively through Relativity.
- bands are: Psyclone Rangers, Stanford Prison Experiment, Sky Cries Mary, Low Pop Suicide, Elastic Purejoy, and 17-24

**Beggar's Banquet**
- British label manufactured here in the U.S. by Atlantic
- mainly distributed through ADA
- larger Beggar's Banquet bands like Buffalo Tom and The Charlatans go through Atlantic to WEA.
- other bands: Polyphemus, Radial Spangle, Rollerskate Skinny, Sundial, Hair and Skin Trading Co.

**Caroline**
- both a label and a distributor
- owned by Virgin
- bands on label evidently are NOT tied to Virgin (for example Walt Mink recently signed to a Sony label.) - It is widely rumored, however, that the Smashing Pumpkins were originally a Virgin signing before their records first appeared on Caroline.
- other bands: Idaho, Buzzcocks, Adrian Beleu, Peach (from Seattle), Seefeel (on Astralwerks), Bark Psychosis, Action Swingers, Drop Nineteens, Fudge, Bracket

**More scam indies of note**

**Mechanic** and **Futurist** I've already mentioned. **Ecstatic Peace** (Thurston Moore's label) is handled by Geffen.

**External** is the scam indie run by London Records. **Stardog** is a joke handled by Mercury (see every Ugly Kid Joe CD). **Revolution**, a label run by Ron LaFitte, the manager for Megadeath, gets a lot of help from Capitol Records on distribution & promotion. - Upcoming releases this year include LPs by Big Chief and Truly. (Yes, both coming off of Sub Pop.) **Medicine**, home of the horror known as Green Apple Quickstep, is part of Giant which is distributed by Warner Brothers. **Fiction Records** is somehow related to PolyGram, but fuck if I know how. Bands include Eat, Black Happy, Bleed, and Peace Love & Pitbulls. There are many more examples out there but neither I nor MRR have even half the resources necessary to track them all down.

To play devil's advocate for a moment, it's important to note how the bands are treated in this whole process. In *some* ways this scam indie thing is a benefit to them. They receive a lot of attention from their downsized label, and they're handled by people who generally know a hell of a lot more about their world than major label executives. Political issues aside, this is better than being churned out with a shitload of the other random bands in a major label's loaded release schedule. Bands drop like flies in this process. The advantage to The Meices, for example, by coming out on External instead of London is that PolyGram's I.L.S. (Independent Label Sales) will promote their record for a year, whereas PGD, PolyGram's main distributor, would probably promote it for about four weeks. In another example, Thirsty Ear is only working with two bands at the moment. That currently allows for a lot of individual attention for those bands. However, if Thirsty Ear goes on a signing spree (and they probably will) the individual attention will drop off quickly.

The key to running a scam indie is making it appear as unattached to a major corporation as possible. For some bizarre reason a few of the labels mentioned above (like Medicine) actually print their parent company's name in small letters in the corners of their ads. If you're trying to appear indie, why blow it so blatantly?! (I can just see a Medicine guy running down the hall to the advertising division of Giant with this article in his hand.) By disassociating the scam indie from it's true parent, the marketing folks hope to powder the baby label with some kind of pixie dust "credibility." Hell, sometimes they can even fool fanzine editors into letting them advertise for half price!

Once a label is disassociated from its true parent, an alternative form of distribution is naturally required. This is where everything gets a bit confusing. Since none of us have the training and skill of Dr. Geffen or Dr. Warner Brothers, we teeny little zine writers have to conduct our research without the benefit of DNA testing. Finding the true biological parents of ALL the pseudo indies in the musical nursery is practically impossible. My preferred method of genetic detection is looking at independent distributors.

There are three so called "indie" distributors that are owned by majors. They are: Caroline (owned by Virgin), Relativity (owned by Sony), and Alternative Distribution Alliance or ADA (owned by a group led by Warner Bros.) There is sort of a fourth scam "indie" distributor out there called I.L.S. (Independent Label Sales) which is part of PolyGram, but to my knowledge they only sell to one stops and other distributors. They don't maintain any direct accounts with stores.

Caroline, Relativity, and ADA all maintain and cultivate accounts with the smaller record stores and mini chains across the country. Each of these distributors handle stuff for *both* majors and indie labels. ADA for example distributes for Sub Pop, Restless, and Beggar's Banquet which are all often thought of as indie labels. They also handle the initial shipments of releases for "alternative" bands on Warner, Elektra, and Atlantic. This, then, is the grey area where majors and indies overlap.

To play devil's advocate again (and at least give the semblance of writing something that is even mildly well rounded) it's not entirely fair to attack real indie labels for using midlevel distributors. (See the major-owned indie distributor chart for examples.) The bottom line out there is survival. As anyone who heads up a big indie now will tell you, the memories of working out of a tiny office (or bedroom), barely being able to pay rent, and struggling to make it through the year leaves an indelible impression upon their minds. Indies, even some of the big ones, are always just one or two disasters away from complete failure. (If you don't believe this just talk to Daniel House at C/Z Records. This last winter *was* a disaster for him, and now C/Z is on the edge of bankruptcy.) Living close to the edge like that makes indie managers practically phobic about bringing in enough money, even if they *are* having a bumper year. Anyone who starts an indie label is going up tremendous odds. The ever watchful IRS reckons that about 95% of all start up businesses in this country fail within a few years. Yes, folks, that's 95%. If you have the guts to lay your dreams on the line and wager against those odds, you should do anything you can to fight to stay alive. If somehow you make it, just try to remember that you have an obligation to stay true to your scene. Using midlevel distributors is like taking medicine. Small doses can be good for you. Large doses can be lethal.

Back to I.L.S. for a moment: They distribute the smaller imprint PolyGram labels like Island Red, Mango, 4th & Broadway, Gee Street, FFRR, External, etc. I.L.S. is about to handle a record coming out on A&M called Deep Six, which is early Soundgarden-Mudhoney stuff that originally appeared on C/Z. External, as I noted earlier, is the scam indie run by London. I.L.S. is already hard at work pushing their just released Meices record.

I.L.S. sells to Universal or Big State Distribution who then in turn sell to the one stops who then in turn sell to the stores. It's hard to think of I.L.S. as a distributor because they're separated from the moms & pops by so many layers. It might be easier to think of them as the "scam indie promotion" wing of PolyGram because they interact with moms & pops more on a promotional basis. An I.L.S. spokesperson said that they also sell a little to Dutch East, Cargo, and Twin Cities, although I couldn't get separate confirmation of this. (The bottom line these days is that everyone sells to everyone else. Some like to hide the connections, others just don't mind.)

Smaller stores that don't sell music in high volume (i.e. don't shovel tons of CD's out the door every day) usually go to a one stop distributor to do most of their buying. One stops are distributors that aren't tied to specific labels. They provide major label products to smaller stores that aren't big enough to have an account with a major distributor. A buyer at a mom & pop store can get a wide variety of music at a one stop, including *both* indie and major label releases. Because one stops are an additional layer between labels and stores, the store buyer has to pay slightly higher prices when using them. It's also important to note that majors only allow up to 10% of the product shipped through a one stop to be returned while 100% of indie stuff can be sent back for credit.

Why in the heck would majors want to go to all this trouble just to access indie buyers? Heck, if indie buyers only make up a small portion of the music buying audience, why would a major waste its time trying to appeal to them?

There are several answers to this question.

In today's "alternative" music environment access to

Labels distributed by **Caroline**

Alias
Antler Subway
Astralwerks
Big Deal
Blackout
Caroline
Cleopatra
Earthworks
Editions EG
Engine
Virgin Front Line (Reggae)
Gyroscope
Herald
Hey Day Records
Matador
No. 6
Off Beat
Plan 9
Play It Again Sam
Railroad Records
Realworld
Silent
spinART
Taang!
Thrill Jockey
Venture
Vernon Yard
Wasteland

Labels distributed by **ADA Alternative Distribution Alliance**

4AD
Atlantic
Beggars Banquet
Dali
Elektra
Hollywood
Interscope
K
Luaka Bop
Matador
Mechanic/Futurist
Medicine
Mute
Reprise
Restless
Seed
Sire
Slash
Sub Pop
Twin Tone
Warner Bros.
Will

Labels distributed by **Relativity**

Albertine
Bib/Unsigned
Capricorn
Century Media
Cherrydisc
Circumstantial
Collectors Series
Continuum
CZ
Daemon
Earache
Energy
Epitaph
Guitar Recordings
Mammoth
Mechanic/Futurist
Metal Blade
Moon
Nettwork
November
Nuc. Blast/Relapse
Pavement
Red Light/Grindcore
Relativity
Relix
Rex
Roadrunner
Rotten
Shrapnel
Southern Studios
Stardog
Streetbeat
Thirsty Ear
Touch and Go
Triple X
Tristar
Turbo
World Domination

the indie buying underworld is seen as a highly necessary marketing tool. If a post-punk band with no previous releases gets signed to Polymer Records and Polymer wants to see that band go on to sell lots and lots of records, the first thing they've got to do is make the band look as cool as possible. The best way to do that is to try to scam the indie buying world into adopting their cause. As Karin Gembus at the highly respected indie distributor Mordam points out, "All of these major affiliated 'indies' that aren't really even indies are trying to get street credibility by channeling these bands in a certain way that people will think 'Oh wow, the new, next indie rocker. How cool!'"

Even if a scam indie can build just a little bit of a groundswell, they can use that as leverage to go after a wider commercial audience. Music that charts well at college radio, for example, has a better chance of crossing over to "commercial alternative" radio than music that doesn't. A major label release that bypasses college radio and goes straight to commercial alternative has no track record and hence no momentum to get it into heavier rotation.

I just used the example of college radio as a testing ground. Really there are *four* testing grounds: college radio, indie record stores, indie oriented magazines & fanzines, and venues like Jabberjaw, CBGB's, Lounge Ax, Covered Dish, and La Luna. A good scam indie will focus on promoting its bands via all four of these avenues. Think about that. A major supported label channeling its resources to promote bands in the four areas that are by tradition anti-major and anti-commercial. (You should be feeling a little queasy by now.) It's clear, then, why majors need to be covert about it.

A second reason that majors want to try to run their own indie labels is that it allows them to acquire "talent" (i.e. bands) at cheaper prices. Major label accountants point out that the costs of signing unknown bands and marketing them through scam indies are less expensive than having to *buy* talent from, for example, Sub Pop or Taang. Plus with the scam indie they can spread costs out over *several* baby bands at once and hope that two or three eventually hit. If it works it beats the shit out of making a half million dollar bet on one horse.

Sometimes majors prefer to foster distribution relationships with larger indies, like Mammoth, Matador, and Sub Pop. This provides a major with access to pre-formed "packages" of indie talent. Any form of access to the indie talent pool is considered highly valuable. [Note: Surprisingly it's hard for me to strongly criticize Matador in this particular case. Rarely has an indie label taken the kinds of chances on innovative bands that Matador has over the last few years and survived. Matador is the *one* label I would ever reprieve from complete vilification in this area, like what I think really makes a difference anyway!]

Yet another reason for doing the scam indie thing is that if a band *does* go on to do bigger and better things on the parent label, the company already has the band's entire back catalogue. Since catalogue is king, it pays to be the kingmaker.

It's worth noting here that when a major picks a band up from a true indie label, they often try to grab the band's catalogue as well. Sometimes they buy it, and sometimes they steal it. I wonder if Lookout! has been having any problems with Warner Bros. about Green Day? I'd bet my last dollar that Warner Bros. has taken a very close look at Larry's rights to Kerplunk and 39 Smooth. (Think of Warner Bros. as the size of planet earth and Lookout! the size of a tennis ball.)

One horror story that comes to mind here is

Subterranean's run in with Def American over Flipper. When Def American signed Flipper a couple of years ago, Subterranean was completely shut out. Flipper in essence "sold" their catalogue to Def American without ever asking their former label if it was okay. Since Steve, who owns Subterranean, had spent a lot of money, time, and energy helping them build that catalogue, he naturally protested. When he tried to go to Rick Rubin, Def American's president, with his claim, he was met with a swift legal kick in the head from a Warner Brothers lawyer. All in all, Steve's former relationship with Flipper probably cost him about $10,000 in unrecouped recording costs and legal fees. Rubin could easily have reimbursed Steve for his losses, but chose instead to shut him out. "Thanks for helping build the band. Now go fuck yourself." Jeez, that's major label gratitude for you.

Yet another horror story is the one about Geffen trying to steal Urge Overkill's releases away from Touch and Go. (If anyone ever has any doubts about the highly corrupt nature of major labels, look into this story. You'll find the Geffen folks giving a whole new meaning to the word 'evil.')

Finally, with a scam indie a major can spend small amounts of money on the initial record simply to see if the indie buying underworld even likes the band. Radioactive I don't think even bothered to try this with Dig. The Radioactive execs blew Dig through their Wasteland scam and headed the band right on to major distribution without ever sticking their finger in the wind. The fact is Dig sucks. Dig sucks really badly. I guess Radioactive thinks if they spend enough money on the band they can make it go. In contrast I doubt Sony would take a Thirsty Ear band to the next level unless they'd really proven themselves in the indie environment. I'm also guessing the same about Seed. We'll see. Look for what happens with Inch from San Diego.

The bottom line, of course, is that majors want to have farm teams in every music format. The Nirvana explosion woke majors up to the "new" format and commercial viability of post-punk. Now the majors are scrambling to get their farm teams in place. (I was hoping to write this whole article without ever using the "N" word, but shit, I just couldn't help it. Okay... Nirvana ...NIRVANA! Okay? There it is! I said it!)

Majors have decided to push every band they can through the relatively small door that Nirvana opened. (If you don't think it's small, look at the back page of a Rolling Stone to see some sales figures. The March 24th issue - ironically the "College Issue" - shows one punk oriented band in the top 40 sellers. Yes, it's Nirvana.) To delve deeper into this whole revolting "alternative" thing, there are 11 releases on that chart that are placed in this bizarre category. They are: Alice In Chains, Counting Crows, Pearl Jam, Smashing Pumpkins, 10,000 Maniacs, Stone Temple Pilots, The Cranberries, Gin Blossoms, Nirvana, the Sleepless In Seattle soundtrack, and The Breeders. Two years ago, when the term "alternative" was first minted, maybe 5 of those releases would have been called by that name. Clearly any form of criteria for membership in this amorphous category is fading away.

Some of you may be confused by what I have just written, especially after you read recent articles about how Soundgarden entered the charts at #1 with their latest release and how this proves to the music industry that "alternative" is a major force as a music format, etc. etc. Yes, I agree that this thing called "alternative" is hot and that bands lumped in there are indeed selling very well. What I do NOT agree with is that this is an "explosion of punk" thing. It's clearly not. Majors and the rest of the mass media want you to *believe* it's an explosion of punk thing. In fact major magazine writers have gotten to the point where they now mention the punk explosion thing almost parenthetically because it's supposed to be so obvious. (Ex: Rolling Stone, April 7, 1994, p. 16, 3rd column, the writer starts a sentence with, "In fact, now that punk and rap rule the charts...") What?! What the fuck are you talking about?! Look at your own fucking charts! (Or as the Jerky Boys say in their best Indian accent, "Look at your fucking food! Maybe you poison everybody!")

Every *true* punk or post-punk band that is signed to a major is simply a means of major label identification with the movement Nirvana brought to the surface. Even if the Melvins, for example, only sell a few thousand records for Atlantic, the "alternative" by association factor provides highly desired marketing points for the label. There is *no way* that Atlantic expects Bad Religion to sell millions of records. I'm sorry, but they just don't. They do, however, expect Bad Religion to help bolster the image of their label in the "alternative" marketplace, and thereby foster "coolness by association" for every other band on the label. Think about the dolt at one of those jackass college radio stations somewhere that only plays major label music. "Hey, look, the Stone Temple Pilots and Bad Religion CDs just came in!" Browsing through the college playlists in the February 21st issue of the College Music Journal, I came across a perfect example: WMLN in Milton, Massachussetts. The records that charted in their top 35 that week were by these artists:
Counting Crows, Possum Dixon, James, Therapy?, Redd Kross, Crash Test Dummies, Tori Amos, Connells, KMFDM, Buffalo Tom, Afghan Whigs, US 3, Pearl Jam, Alternative NRG, In The Name Of The Father soundtrack, Wade, Smashing Pumpkins, Candy Planet, Shonen Knife, Melvins, Candlebox, Pillbox, Ultras, Jawbox, Dead Milkmen, Enigma, Fleshtones, Lemonheads, Die Monster Die, That Dog, Green Day, Dig, Breeders, Nirvana, and Plastikman.

Sorry to bore you with the minutia here, but I could not have made up a better example than this playlist. Five maybe six bands from the post-punk indie world mixed in with this other shit. Who'll end up selling more do you think, Jawbox or the Counting Crows? The Melvins or the Lemonheads? In a sense it can all be distilled to a Nirvana vs. Pearl Jam battle. (And folks it's Pearl Jam by about 50 lengths.) If you *don't* think Pearl Jam is trying to get a ride off punk rock, I would refer you to that issue of Entertainment Weekly about a year back when Pearl Jam graced the cover. If you look at Eddie Vedder, you'll see that he wrote "Fugazi" in black marker on his forearm. (...Hey! Yeah! Who knows, maybe Pearl Jam will start covering punk tunes like Guns 'N Roses!)

At KROQ in Los Angeles playing Nirvana is probably still considered "taking a risk." If we could plant hidden microphones in KROQ's marketing meetings we'd probably hear something like this: "Okay, next week we'll play Jawbox about 5 times to bolster our credibility ...wow, aren't we risk takers! Then we'll play Counting Crows, James, Crash Test Dummies, Tori Amos, Buffalo Tom, Pearl Jam, Candlebox, and the Lemonheads about a 100 times each. Yep, that should do the trick!" The fact that Jawbox might be heard on KROQ at all is positively shocking. Who the fuck would ever have thought of hearing a Dischord band on KROQ! It was only a little while ago that the KROQ music director had never even heard of Fugazi (as was reported in bobby is fred #1). By the way, guess which label put out the new Jawbox CD? Yes - Atlantic. ...Is Atlantic slowly replacing Geffen as the main source of evil in the world?

In the end, even if a major loses money on a scam indie, to them that's okay. Most majors probably expect to lose money on these ventures. It's simply seen as a neces-

sary cost of marketing bands in today's "alternative" environment. More than anything this is the precise reason that scam indies should be reviled by anyone who believes in what used to be called independent music. Majors have very deep pockets. Their ability to lose money on scam indies is a cut throat strategy. By soaking up the talent pool at the lowest levels and by muscling in on independent distribution, majors are trying to push the little guys out of the game. (Isn't Wal-Mart facing basically this same criticism as they run small town department stores into the ground?)

Fortunately there's *no way* they *can* push the little guys out of the game. The deeper major labels invade the indie world, the deeper the indie world will go. Even if major entertainment conglomerates find a way to make indie labels *illegal*, future punkers will find a way to continue to subvert the system.

Sadly, if Green Day hits it big on Warner Bros. (and they probably will) it'll provide yet another boost to this entire process. In September of '93 I remember seeing Green Day open for Bad Religion at The Palladium in Hollywood. I couldn't believe how many people turned up. Wow. Green Day playing in front of thousands of people. I went up in the balcony and ran into a guy named Rob who said he produced the Green Day record for Warner Brothers. I think he mentioned something about an A&R gig there too. I said wow, the Green Day record will probably do pretty well. He said yeah, he hoped so. (I thought I saw the color of Nirvana flash through his eyes.) Later he introduced me to his dad, Bob, who he said manages Paula Abdul and who used to manage Prince. As he shook my hand, the image of Joe Pesci from Goodfellas flashed through my mind. "*Dance* that drink back to me, Spider!" I watched in fascination as he looked down at Green Day and nodded his head with approval. Wow, maybe someday Green Day will get to open for Paula. ...After a while Rob introduced me to his sister. "If you know of any good unsigned bands around, my sister could really use one. She works over at Madonna's label, Maverick." I cheerfully suggested Fugazi, but she had never heard of them. I excused myself and sulked back downstairs. Shit. Why didn't I say Zappa?

Sometimes I think that money and power have so corrupted everything that big companies now want to own all forms of art and music that can be used for commerce. Even if they can't own the music, they will always want to control access to it (i.e. the delivery system). When Nirvana rocketed into the stratosphere two years ago it was the clarion call for every major label in sight to rush into the scene to try to grab everything that breathed. The wild thing about this whole process is that majors are going way overboard in their exuberance. Since none of them have the proverbial crystal ball (and in fact it just doesn't exist), each band they sign is a veritable crap shoot. Think about this. Every single big label out there has grabbed a handful of post-punk oriented bands. Only 1 out of 20 of these bands is ever going to sell enough records to make a major happy. Couple that with the fact that horrible "commercial alternative" bands like Dig are being pushed in the faces of people currently buying everything from The Breeders and Frank Black to Nine Inch Nails and Helmet. Shelby Foote often used to say, "There are too many pigs for the teats." In this case there are way too many teats for the pigs. Something will have to give.

You as consumers have three choices (actually four, but the fourth will get you a life sentence.)

•One: Buy into this whole process.

•Two: Passively resist. Take the time to learn what forms the serpentine mass media are taking and avoid them as best you can.

•Three: Actively resist. Write a fanzine. Start a label. Make your own films.

•Four: Violently resist. Find David Geffen's home address and pay him a Halloween visit in the style of Eric & Lyle Menendez. The downside is that you'll spend the rest of your life in jail and possibly be executed by the state. The upside is that you'll graduate to matyrdom (...If you do go this route it means, however, that you'll have played into the hands of the mass media because they'll be able to sell tons of advertising on your story. For godsakes don't do it!)

Finally I'd like to make a few more points about the mass media. (In fact I plan to really go off the deep end here.) The other night I happened to see a show called Dateline on NBC. One of the features of that night's program was an in-depth personal interview with Jeffrey Dahmer. Over the course of the interview I was shocked to see a casual discussion of torture, cannibalism, and dismemberment. Jeffrey Dahmer sat calmly in a chair while the NBC reporter sat across from him and coaxed him through the gory details of his past. Everything was very casual and quite polite. Dahmer quietly discussed how he had taken young teenage boys into his apartment, drugged them, and then drilled holes in their heads so he could pour acid into their brains. He talked about how he had carried a young boy's head and genitals around in a box as a prized personal possession. I was completely horrified by what I saw and heard during that broadcast. My God. NBC had touted this interview with Dahmer as a great "exclusive" for their network.

Two points immediately come to mind about this: First, I find it strange that a lot of people are so quick to criticize lyrics in music and so slow to grasp the horrors in movies and television. (I refer you to the 1985 Congressional hearings on musical lyrics featuring fine testimony from members of the Parents' Music Resource Center.) The "Jeffrey Dahmer Show" aired at about 8pm, just in time for little Johnny to clean his dishes, flip on the tube, and hear a story about a man who sodomized the dead body of a fourteen year old before he cut it up and cooked it. Great. Just great. Secondly, and sticking to the point of this article, if the future of news and entertainment lies in the hands of the coming superconglomerates and if the current trend in mass media is sensationalism, what does this say about the state of the coming information age? What does this say about the power of ratings, the power of gaining an audience, and the power of influencing our minds? Isn't it ironic that just a little while ago it was thought that underground record labels were semi-subversive? What about the sensationally driven entertainment conglomerates? I ask you what is more subversive, the glorification of psychotic and criminal violence by the mass media, or listening to a punk rock band sing about the angst of everday life? Even GG Allin was incredibly tame compared to Jeffrey Dahmer. Sometimes I just see this whole values thing as a top down problem and not a bottom up problem.

The real point here is that it is the major entertainment companies as a whole are far more responsible for creating our Pottervilles than any of us as individuals are. With all of their power and all of their access why don't they use more of their vast resources for the force of good? It seems that the type of person who gets ahead at a major record label is the one who is perfectly ready to do anything it takes, good or bad. Is "good" not good for business? Why do major record labels churn out so many truly awful people? These are folks who have no problem telling the truth and being honest ...if it's to their advantage. They also have no problem lying and being deceitful ...if it's to their advantage. And we as *individuals* in society

are constantly berated by the mass media for the decay of family values. Let me see if I've got this straight. *We* , the sheep-like consumers, *we*, the end-users of all that mass media, *we* are responsible for the decay in family values?

On an important animal rights note, too many of us now refer to record label A&R people as "weasels." That's not really fair to weasels. Let's be nice to weasels and not give them such a bad rap by associating them with the lowest form of life on the planet.

These days A&R people seem more like chameleons. They disguise themselves in all sorts of ways in order to run intelligence gathering missions into the punker world. A&R people know that punker kids will naturally resist their probing questions at clubs and various other congregation points. Beware, though! A&R people come in all different forms. They are disguising themselves in a multitude of ways in order to try to gain your trust.

When major labels aren't sending covert agents out into the punker world, they're "buying" agents *from* and the punker world. The owner of a prominent underground club in L.A. is now an A&R rep for Priority Records. Thirsty Ear snatched up a knowledgeable guy from indie bastion KXLU in L.A. and shipped him out to their HQ in New York. There's a girl at Columbia Records in NY who spent years volunteering at Gilman before she was eventually co-opted. She's now known to be calling fanzine editors across the country offering to finance their publications in return for unspecified favors. Finally, I come to the curious case of the DJ's at KCRW here in L.A. It seems that several of them are agents for major labels. Heck, the friggin' music director, Chris Douridas, is on the payroll at Geffen as an A&R rep! Is that ethical? Wait, is that even *legal*? There's a girl there named Lara Hill who sent me a form letter recently. She does a radio show at KCRW called "Subterranean Soundwaves." What the letter doesn't say is that her show only airs once a month and that her real job is the A&R manager for WEA distributed EastWest Records. Great. Just great.

To sum up the long tirade that I have just spilled forth on these pages, I turn again to the rapidly growing media conglomerates. In advance of the upcoming conversion to the "information super-highway" system, entertainment companies are being snatched up like flies by cable giants and baby bells. There's a massive rush to grab the remaining "software" companies left behind after Japan's two giants, Sony and Matsushita raided Hollywood. The Japanese want software for the entertainment systems they manufacture. But the cable giants and the baby bells have a better idea. Fuck CD players. They'll *transmit* everything you need directly to you via fiber optic cable. ...Do you think they'll let small indie labels sell and transmit music through this system? At what price?

And you think entertainment companies are big now. Just wait!

•Report from the future [again going off the deep end]: Owning cable boxes will be mandatory. Owning a record player will be punishable by 10 years in the new *super*jail system. Owning a CD player at first will only be punishable by a small fine. (We don't want to piss off the Japanese.) But soon we'll throw you in one of the *super*jails for that too.

•Report from way off into the future: We'll feed a strand of the information super-highway directly into the superjails. Each prisoner will be forced to wear a virtual reality visor, and we'll reprogram them, starting with their early childhood experiences. ..Yes! Steve Austin, man in prison. We can retard him ...I mean rebuild him! We have the technology to build the world's first retarded man. ...Oh forget it.

In the final analysis there are just two words that best describe major entertainment companies: corrupt and evil. Any organization that puts making money ahead of human value is inherently evil. By attempting to corrupt the street level expressions of our music, the entertainment conglomerates are corrupting our very culture and hence our very lives. True independent record labels, independent publications, and all other independent forms of expression are the final speed bumps on the coming superconglomerates' drive toward total media domination.

The Faustian world of Ridley Scott's *Blade Runner* is now arriving on track 5. ... (whistle)

I say, "All abort!"

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**USA**

MARCH 10, 1994

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LA, CA 90025

MY NAME IS LARA HILL AND I HOST A RADIO SHOW ON KCRW CALLED "SUBTERRANEAN SOUNDWAVES WHERE I FEATURE UNSIGNED BANDS AND BANDS ON INDEPENDENT LABELS.

I AM ALWAYS LOOKING FOR NEW BANDS TO PLAY ON MY SHOW.

I HEARD ABOUT YOUR GREAT FANZINE [redacted] ND WOULD LOVE TO BE PUT ON YOUR MAILING LIST. IF THERE IS A FEE, PLEASE LET ME KNOW.

MY ADDRESS IS:
LARA HILL
9229 SUNSET BLVD. SUITE #800
LOS ANGELES, CA 90069

THANK YOU VERY MUCH,

LARA HILL

EVERYTHING YOU'VE WANTED TO KNOW ABOUT MAJOR LABELS

Excerpted from *Baffler* №5 (see book review section this ish)

# THE PROBLEM WITH MUSIC

by Steve Albini

Whenever I talk to a band who are about to sign with a major label, I always end up thinking of them in a particular context. I imagine a trench, about four feet wide and five feet deep, maybe sixty yards long, filled with runny, decaying shit. I imagine these people, some of them good friends, some of them barely acquaintances, at one end of this trench. I also imagine a faceless industry lackey at the other end, holding a fountain pen and a contract waiting to be signed.

Nobody can see what's printed on the contract. It's too far away, and besides, the shit stench is making everybody's eyes water. The lackey shouts to everybody that the first one to swim the trench gets to sign the contract. Everybody dives in the trench and they struggle furiously to get to the other end. Two people arrive simultaneously and begin wrestling furiously, clawing each other and dunking each other under the shit. Eventually, one of them capitulates, and there's only one contestant left. He reaches for the pen, but the Lackey says, "Actually, I think you need a little more development. Swim it again, please. Backstroke."

And he does, of course.

## I. A&R Scouts

Every major label involved in the hunt for new bands now has on staff a high-profile point man, an "A&R" rep who can present a comfortable face to any prospective band. The initials stand for "Artist and Repertoire," because historically, the A&R staff would select artists to record music that they had also selected, out of an available pool of each. This is still the case, though not openly.

These guys are universally young (about the same age as the bands being wooed), and nowadays they always have some obvious underground rock credibility flag they can wave. Lyle Preslar, former guitarist for Minor Threat, is one of them. Terry Tolkin, former NY independent booking agent and assistant manager at Touch and Go is one of them. Al Smith, former soundman at CBGB is one of them. Mike Gitter, former editor of XXX fanzine and contributor to Rip, Kerrang and other lowbrow rags is one of them. Many of the annoying turds who used to staff college radio stations are in their ranks as well.

There are several reasons A&R scouts are always young. The explanation usually copped-to is that the scout will be "hip" to the current musical "scene." A more important reason is that the bands will intuitively trust someone they think is a peer, and who speaks fondly of the same formative rock and roll experiences.

The A&R person is the first person to make contact with the band, and as such is the first person to promise them the moon. Who better to promise them the moon than an idealistic young turk who expects to be calling the shots in a few years, and who has had no previous experience with a big record company. Hell, he's as naive as the band he's duping. When he tells them no one will interfere in their creative process, he probably even believes it.

When he sits down with the band for the first time, over a plate of angel hair pasta, he can tell them with all sincerity that when they sign with company X, they're really signing with him and he's on their side. Remember that great gig I saw you at in '85? Didn't we have a blast.

By now all rock bands are wise enough to be suspicious of music industry scum. There is a pervasive caricature in popular culture of a portly, middle aged ex-hipster talking a mile-a-minute, using outdated jargon and calling everybody "baby." After meeting "their" A&R guy, the band will say to themselves and everyone else, "He's not like a record company guy at all! He's like one of us." And they will be right. That's one of the reasons he was hired.

These A&R guys are not allowed to write contracts. What they do is present the band with a letter of intent, or "deal memo," which loosely states some terms, and affirms that the band will sign with the label once a contract has been agreed on.

The spookiest thing about this harmless sounding little "memo," is that it is, for all legal purposes, a binding document. That is, once the band sign it, they are under obligation to conclude a deal with the label. If the label presents them with a contract that the band don't want to sign, all the label has to do is wait. There are a hundred other bands willing to sign the exact same contract, so the label is in a position of strength.

These letters never have any term of expiration, so the band remain bound by the deal memo until a contract is signed, no matter how long that takes. The band cannot sign to another label or even put out its own material unless they are released from their agreement, which never happens. Make no mistake about it: once a band has signed a letter of intent, they will either eventually sign a contract that suits the label or they will be destroyed.

One of my favorite bands was held hostage for the better part of two years by a slick young "He's not like a label guy at all," A&R rep, on the basis of such a deal memo. He had failed to come through on any of his promises (something he did with similar effect to another well-known band), and so the band wanted out. Another label expressed interest, but when the A&R man was asked to release the band, he said he would need money or points, or possibly both, before he would consider it.

The new label was afraid the price would be too dear, and they said no thanks. On the cusp of making their signature album, an excellent band, humiliated, broke up from the stress and the many months of inactivity.

## II. There's This Band

There's this band. They're pretty ordinary, but they're also pretty good, so they've attracted some attention. They're signed to a moderate-sized "independent" label owned by a distribution company, and they have another two albums owed to the label.

They're a little ambitious. They'd like to get signed by a major label so they can have some security—you know, get some good equipment, tour in a proper tour bus— nothing fancy, just a little reward for all the hard work.

To that end, they got a manager. He knows some of the label guys, and he can shop their next project to all the right people. He takes his cut, sure, but it's only 15%, and if he can get them signed then it's money well spent. Anyway, it doesn't cost them any thing if it doesn't work. 15% of nothing isn't much!

One day an A&R scout calls them, says he's

"been following them for a while now," and when their manager mentioned them to him, it just "clicked." Would they like to meet with him about the possibility of working out a deal with his label? Wow. Big Break time.

They meet the guy, and y'know what—he's not what they expected from a label guy. He's young and dresses pretty much like the band does. He knows all their favorite bands. He's like one of them. He tells them he wants to go to bat for them, to try to get them everything they want. He says anything is possible with the right attitude. They conclude the evening by taking home a copy of a deal memo they wrote out and signed on the spot.

The A&R guy was full of great ideas, even talked about using a name producer. Butch Vig is out of the question—he wants 100 g's and three points, but they can get Don Fleming for $30,000 plus three points. Even that's a little steep, so maybe they'll go with that guy who used to be in David Letterman's band. He only wants three points. Or they can have just anybody record it (like Warton Tiers, maybe—cost you 5 or 10 grand) and have Andy Wallace remix it for 4 grand a track plus 2 points. It was a lot to think about.

Well, they like this guy and they trust him. Besides, they already signed the deal memo. He must have been serious about wanting them to sign. They break the news to their current label, and the label manager says he wants them to succeed, so they have his blessing. He will need to be compensated, of course, for the remaining albums left on their contract, but he'll work it out with the label himself. Sub Pop made millions from selling off Nirvana, and Twin Tone hasn't done bad either: 50 grand for the Babes and 60 grand for the Poster Children—without having to sell a single additional record. It'll be something modest. The new label doesn't mind, so long as it's recoupable out of royalties.

Well, they get the final contract, and it's not quite what they expected. They figure it's better to be safe than sorry and they turn it over to a lawyer—one who says he's experienced in entertainment law—and he hammers out a few bugs. They're still not sure about it, but the lawyer says he's seen a lot of contracts, and theirs is pretty good. They'll be getting a great royalty: 13% (less a 10% packaging deduction). Wasn't it Buffalo Tom that were only getting 12% less 10? Whatever.

The old label only wants 50 grand, and no points. Hell, Sub Pop got 3 points when they let Nirvana go. They're signed for four years, with options on each year, for a total of over a million dollars! That's a lot of money in any man's English. The first year's advance alone is $250,000. Just think about it, a quarter-million, just for being in a rock band!

Their manager thinks it's a great deal, especially the large advance. Besides, he knows a publishing company that will take the band on if they get signed, and even give them an advance of 20 grand, so they'll be making that money too. The manager says publishing is pretty mysterious, and nobody really knows where all the money comes from, but the lawyer can look that contract over too. Hell, it's free money.

Their booking agent is excited about the band signing to a major. He says they can maybe average $1,000 or $2,000 a night from now on. That's enough to justify a five week tour, and with tour support, they can use a proper crew, buy some good equipment and even get a tour bus! Buses are pretty expensive, but if you figure in the price of a hotel room for everybody in the band and crew, they're actually about the same cost. Some bands (like Therapy? and Sloan and Stereolab) use buses on their tours even when they're getting paid only a couple hundred bucks a night, and this tour should earn at least a grand or two every night. It'll be worth it. The band will be more comfortable and will play better.

The agent says a band on a major label can get a merchandising company to pay them an advance on t-shirt sales! Ridiculous! There's a gold mine here! The lawyer should look over the merchandising contract, just to be safe.

They get drunk at the signing party. Polaroids are taken and everybody looks thrilled. The label

picked them up in a limo.

They decided to go with the producer who used to be in Letterman's band. He had these technicians come in and tune the drums for them and tweak their amps and guitars. He had a guy bring in a slew of expensive old "vintage" microphones. Boy, were they "warm." He even had a guy come in and check the phase of all the equipment in the control room! Boy, was he professional. He used a bunch of equipment on them and by the end of it, they all agreed that it sounded very "punchy," yet "warm."

All that hard work paid off. With the help of a video, the album went like hotcakes! They sold a quarter million copies!

Here is the math that will explain just how fucked they are:

These figures are representative of amounts that appear in record contracts daily. There's no need to skew the figures to make the scenario look bad, since real-life examples more than abound. Income is underlined, expenses are not.

Advance: $250.000
Manager's cut: $37,500
Legal fees: $ 10,000

Recording Budget: $ 150,000
Producer's advance: $50,000
Studio fee: $52,500
Drum, Amp, Mic and Phase "Doctors": $3,000
Recording tape: $8,000
Equipment rental: $5,000
Cartage and Transportation: $5,000
Lodgings while in studio: $ 10,000
Catering: $3,000
Mastering: $10,000
Tape copies, reference CDs, shipping tapes, misc expenses: $2,000

Video budget: $30,000
Cameras: $8,000
Crew: $5,000
Processing and transfers: $3,000
Offline: $2,000
Online editing: $3,000
Catering: $1,000
Stage and construction: $3,000
Copies, couriers, transportation: $2,000
Director's fee: $3,000

Album Artwork: $5,000
Promotional photo shoot and duplication: $2,000

Band fund: $ 15,000
New fancy professional drum kit: $5,000
New fancy professional guitars (2): $3,000
New fancy professional guitar amp rigs (2): $4,000
New fancy potato-shaped bass guitar: $ 1,000
New fancy rack of lights bass amp:$1,000
Rehearsal space rental: $500

Big blowout party for their friends: $500

Tour expense (5 weeks): $50,875
Bus: $25,000
Crew (3): $7,500
Food and per diems: $7,875
Fuel: $3,000
Consumable supplies: $3,500
Wardrobe: $1,000
Promotion: $3,000

Tour gross income: $50.000
Agent's cut: $7,500
Manager's cut: $7,500

Merchandising advance: $20.000
Manager's cut: $3,000
Lawyer's fee: $1,000

Publishing advance: $20.000
Manager's cut: $3,000
Lawyer's fee: $1,000

Record sales: 250,000 @ $ 12 = $3,000,000
gross retail revenue Royalty (13% of 90% of retail): $351,000
Less advance: $250,000
Producer's points: (3% less $50,000 advance) $40,000
Promotional budget: $25,000
Recoupable buyout from previous label: $50,000
Net royalty: (-$14.000)

Record company income:
Record wholesale price $6.50 x 250,000 = $1,625,000 gross income
Artist Royalties: $351,000
Deficit from royalties: $14,000
Manufacturing, packaging and distribution @ $2.20 per record: $550,000
Gross profit: $710,000

**The Balance Sheet: This is how much each player got paid at the end of the game.**
Record company: $710,000
Producer: $90,000
Manager: $51,000
Studio: $52,500
Previous label: $50,000
Agent: $7,500
Lawyer: $12,000
Band member net income each: $4,031.25

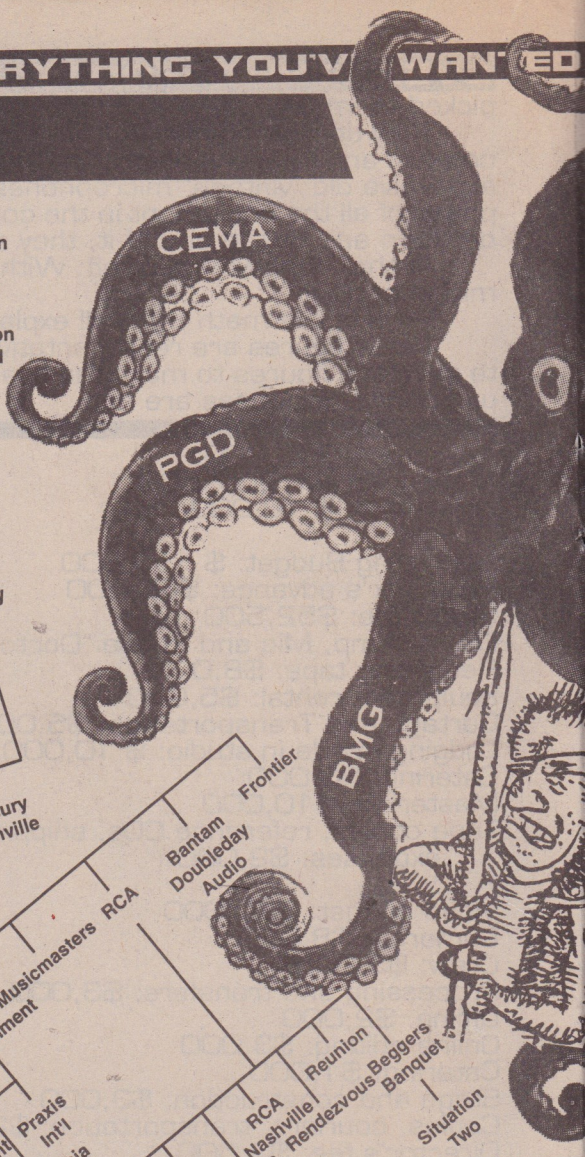
The band is now 1/4 of the way through its contract, has made the music industry more than 3 million dollars richer, but is in the hole $14,000 on royalties. The band members have each earned about 1/3 as much as they would working at a 7-11, but they got to ride in a tour bus for a month.

The next album will be about the same, except that the record company will insist they spend more time and money on it. Since the previous one never "recouped," the band will have no leverage, and will oblige.

The next tour will be about the same, except the merchandising advance will have already been paid, and the band, strangely enough, won't have earned any royalties from their t-shirts yet. Maybe the t-shirt guys have figured out how to count money like record company guys.

**Some of your friends are probably already this fucked.**

# THE BIG SIX




## THE UNRELENTING QUEST FOR NEW MARKETS.

## MORE POWER.

- **Angel/ EMI/ Virgin Classics**
- **Capitol/ EMI Latin**
  - Blue Note
  - Capitol
    - Grand Royal
    - Roll Wit It
      - Revolution
- **Barking Pumpkin**
- **Liberty**
  - Liberty Masters Series
- **Curb**
- **I.R.S.**
  - Pangaea
    - Shock Therapy
  - Tribal America
- **Sparrow**
- **EMI Records Group**
  - EMI Chrysalis
    - Ensign
      - Creation
  - Pendulum
    - SBK
      - Food
- **T.R.S.**
  - Charisma
    - Point Blank
  - Vernon Yard
- **Virgin**

- **ABCKO**
- **A&M**
  - Perspective
  - Tuff Break
    - Tabu
- **Megaforce**
- **PLG**
  - Atlas
  - Fiction
    - FFRR
  - Island
    - Go Discs/ London
  - Next Plateau
    - London
  - Victory
    - Polydor
- **Morgan Creek**
- **PolyGram Classics & Jazz**
  - Antilles
  - ECM
  - London Classics
    - Decco/ London
  - Verve
    - Deutsche Grammophon
  - Philips
    - Big Life
    - PWL
- **THG Music**
  - Fontana
  - Mercury Nashville
    - Wing
- **Motown**
  - Mad Sounds
  - Mojazz
- **Mercury**

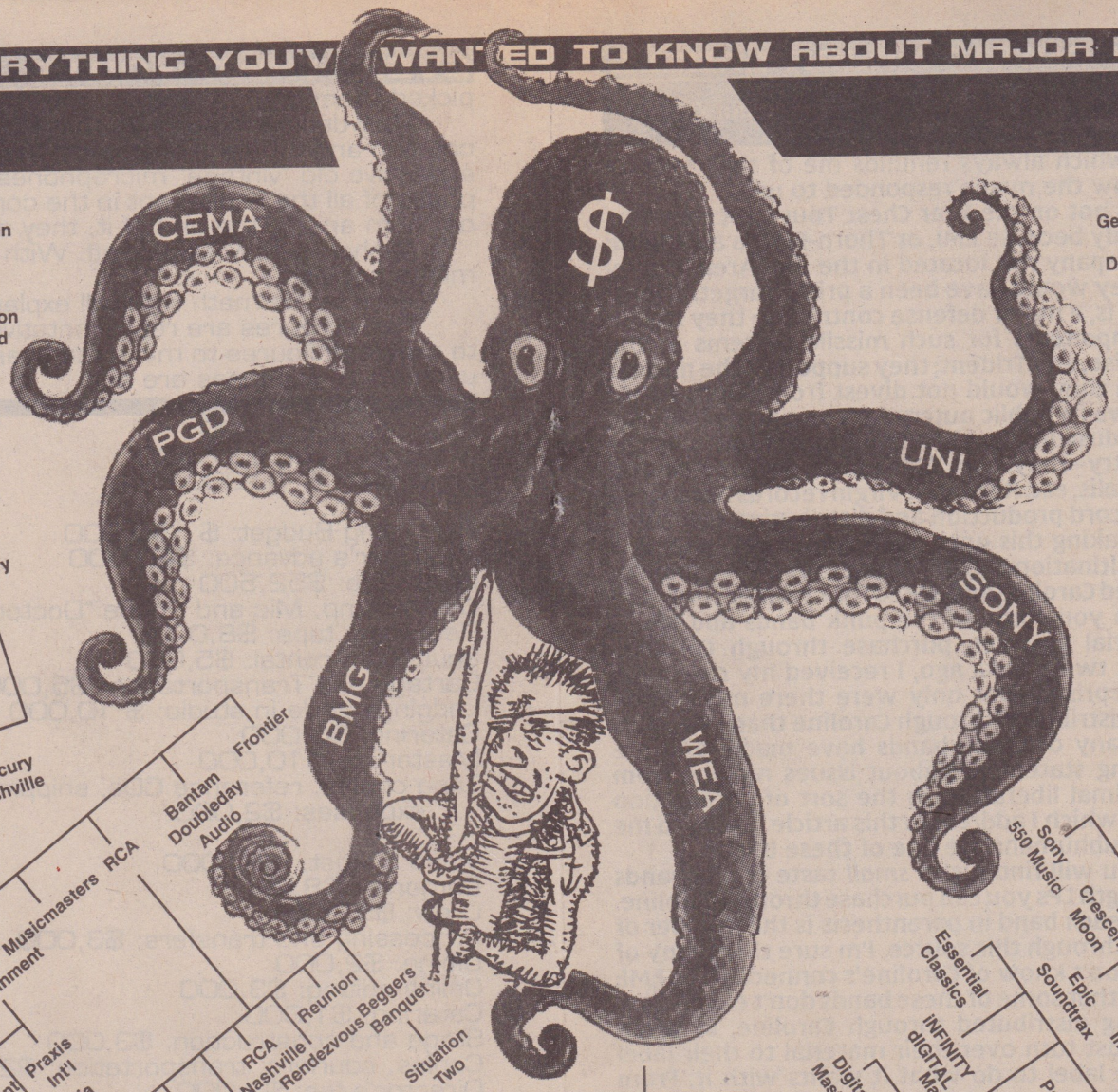
- **Frontier**
- **Bantam Doubleday Audio**
- **RCA**
  - Musicmasters
    - Zoo
      - Scotti BrothersEntertainment
        - Critique
        - BMG Video
          - Miramar
        - Pavement Music
          - Restless
        - Praxis Int'l
          - Philadelphia Int'l
  - Reunion
    - RCA Nashville
      - Bluebird
      - ID
        - BNA
    - Novus
    - Rendezvous
  - Beggers Banquet
    - Situation Two

- **Jive**
  - Silvertone
- **BMG Ventures**
  - Windham Hill
    - Dancing Cat
    - Windham Hill Jazz
    - High Street
  - Private Music
- **Imago**
- **BMG International**
  - Karen Publishing
  - US Latin
- **Milan**
- **BMG Classics**
  - Deutsche Harmonia
  - Eurodisc
- **Gang of Seven**
- **Arista**
  - Arista Nashville
  - LaFace
    - Dedicated
    - Rowdy
- **JRS**

- **Asylum**
- **Elektra**
- **Musicia**
- **Atlantic**
  - Rhino
    - Kid Rhino
    - Tropical Storm
      - Mesa/ Blue Moon
  - Atco
    - A*Vision
  - Big Beat
    - Atlantic Nashville
  - Eardrum
    - Delicious Vinyl
  - Es Paranza
    - EastWest
  - Fin
- **Warner Bros.**
  - 4AD
  - Big Kids Entertainment
    - American Recordings
  - Capricorn
    - Big Screen Music
  - Dark Horse
    - Cold Chillin'
  - Earthbeat
    - Duck
  - Giant
    - Forceful
  - Maverick
    - Luakabop
  - Medicine
    - Mechanic
  - Music for Little People
    - Metal Blade
  - Opal
  - C

- **Zoom Express**
- **Rabbit Ears**
  - Rincon
  - Ode 2 Kids
- **Lightyear**
  - Jim Henson
- **Discovery Music**
  - Children's Group
- **BMG Kidz**
  - Astor Music

# EVERYTHING YOU'V WAN ED TO KNOW ABOUT MAJOR LABELS

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T.R.S.
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DGC
MCA/ Universal Video
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Curb/ MCA
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Mercury Nashville
Wing
Bantam
Doubleday
Audio
Frontier
Musicmasters
RCA
Zoo
Scotti Brothers
Entertainment
Critique
BMG Video
Pavement Music
Praxis Int'l
Philadelphia Int'l
Miramar
Restless
Bluebird
ID
BNA
RCA Nashville
Novus
Reunion
Rendezvous
Beggers Banquet
Situation Two
Legacy
CHAOS
Record-
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Def Jam
DIW
Sony 550 Music
Crescent Moon
Earache
Epic Soundtrax
Flavor Unit
Immortal
LV
MJJ Records
Essential Classics
INFINITY
dIGITAL
Masterworks
Digital Masters
Masterworks Portrait
Masterworks Dinner Classics
Passport
Sony Broadway
Great Performances
Odyssey
Vivarte
OKeh
WEA Latina
Live Video
Silvertone
Windham Hill
Windham Hill Jazz
Private Music
Dancing Cat
High Street
Elektra
Asylum
Erato
Mute
Select
Vinter-
tainment
Elektra Musician
Hollywood
Nonesuch
Teldec
Big Bag
Club Play
Capaca-
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Creation
Dance Pro
Atlantic
Rhino
Atco
Big Beat
Eardrum
Es Paranza
Interscope
Mammoth
Modem
Third Stone
Kid Rhino
A*Vision
Tropical Storm
Atlantic Nashville
Delicious Vinyl
EastWest
Finnador
Luke
Matador
Ruthless
Mesa/ Blue Moon
Discos Int'l
Cardenas & Fernandez
Santa Fe
Sony Latin
Sony Tropical
Warner Bros.
4AD
Big Kids Entertain-
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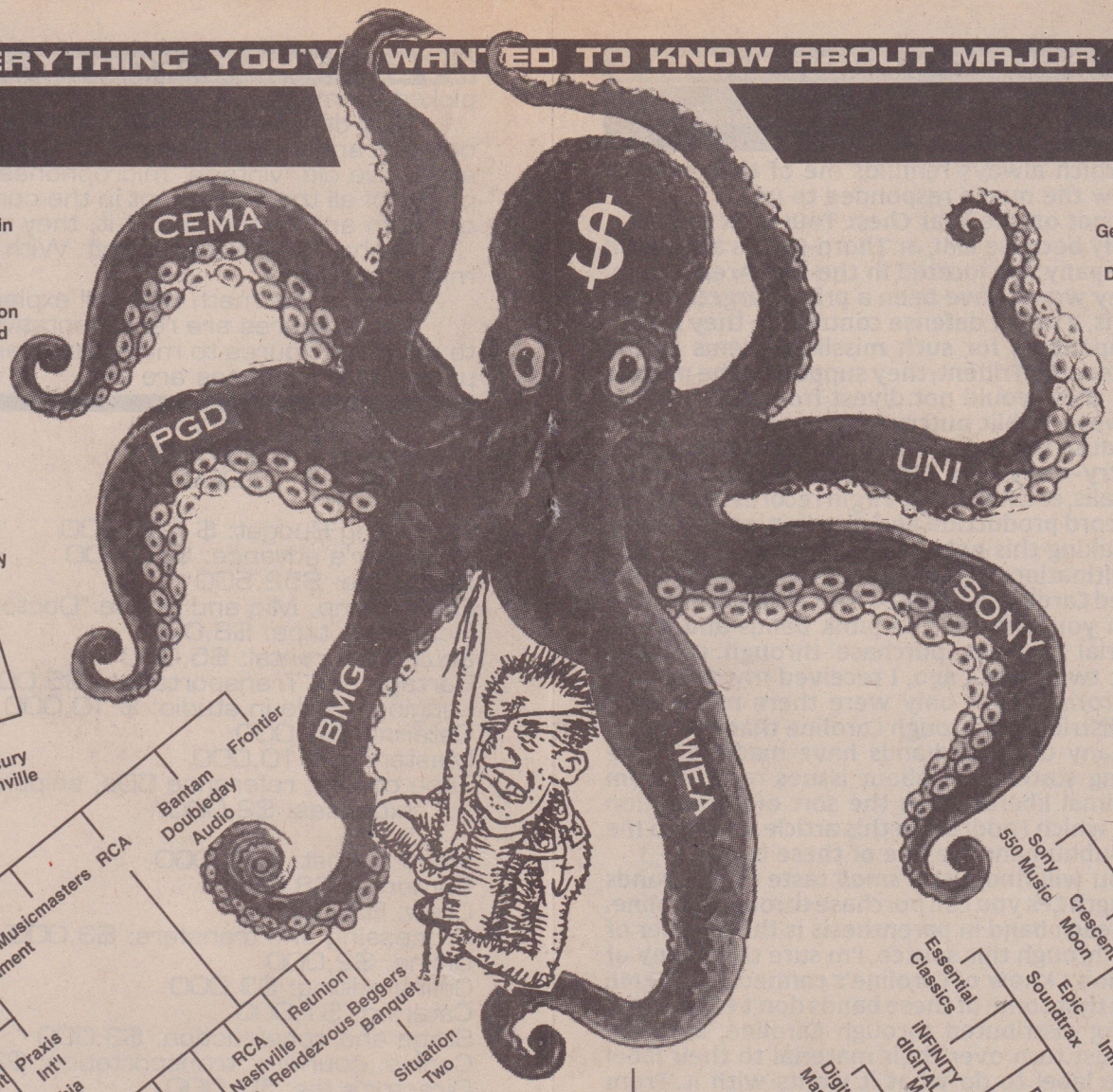
Capricorn
Dark Horse
Earthbeat
Giant
Maverick
Medicine
Music for Little People
Qwest
Sire
Tommy Boy
Wa ner Re ise
American Recordings
Big Screen Music
Cold Chillin'
Duck
Forceful
Luakabop
Mechanic
Metal Blade
Opal
Reprise
Slash
Warner Bros. Nashville
Video
AND
MORE

# EVERYTHING YOU'V WAN ED TO KNOW ABOUT MAJOR LABELS




S. Virgin
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Point Blank

Geffen
DGC
MCA/ Universal Video
GRP
Playboy Video
Stretch
Impulse
Curb/ MCA
Future
Impact
MCA Classics
Decca
Gasolene Alley
Margarita-ville

wn Mercury
nds Mojazz
tana Mercury Nashville
Wing

Frontier
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Pavement Music
Philadelphia Int'l
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BNA
RCA Nashville
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Rendezvous
Beggers Banquet
Situation Two

CONT

Legacy
CHAOS Record-ings
Def Jam
Red Baron Prod.
Columbia
Sony 550 Music
Crescent Moon
DIW
Earache
RAL
Red Decibel
Ruff House
Thirsty Ear
Vinyl Solution
Essential Classics
Epic Soundtrax
Flavor Unit
Immortal
LV
INFINITY dIGITAL
Digital Masters
Masterworks Dinner Classics
Masterworks Portrait
Passport
MJJ Records
New Deal
OKeh
One Little Indian
Orpheus
Sony Wonder
Tribeca Music
Word
Sony Broadway
Great Performances
Odyssey
Vivarte
Big Bag
Club Play
Capace-bana
Creation
Dance Pro
Discos Int'l
Dragnet
Nude
Raw
Cardenas & Fernandez
Santa Fe
Sony Latin
Sony Tropical
Rhythm King
Ruben-stein
Savannah
Sony Discos

WEA Latina
Live Video

Elektra
Asylum
Erato
Mute
Select
Vinter-tainment
Elektra Musician
Hollywood
Nonesuch
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Windham Hill Jazz
High Street

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Forceful
Luakabop
Mechanic
Metal Blade
Opal
Reprise
Slash
Warner Bros. Nashville

AND MORE

# WHO OWNS WHO

- Geffen
  - DGC
- MCA/ Universal Video
- GRP
  - Stretch
  - Impulse
- Playboy Video
- MCA
  - Curb/ MCA
  - Decca
  - Future
  - Gasolene Alley
  - Impact
  - Margaritaville
  - MCA Classics
  - MCA Nashville
  - Radioactive
  - Silas Records
  - S.O.U.L.
  - Uptown
- Rabbit Ears Video
- Pacific Arts Video
  - Mystic Fire
  - PBS Home Video
- Varese Sarabande
- Narada / Sona Gala
- Pacific Arts Audio

## CONTROL OVER WHAT YOU WILL HEAR

- Legacy
- CHAOS Recordings
- Def Jam
- Red Baron Prod.
- DIW
- Earache
- RAL
- Columbia
- Sony 550 Music
- Crescent Moon
- Red Decibel
- Ruff House
- Vinyl Solution
- Essential Classics
- Epic Soundtrax
- Flavor Unit
- Thirsty Ear
- INFINITY dIGITAL Masterworks
- Immortal
- LV
- Digital Masters
- Masterworks Portrait
- Passport
- MJJ Records
- New Deal
- Epic
- Masterworks Dinner Classics
- Sony Broadway
- Vivarte
- OKeh
- One Little Indian
- Columbia Special Products
- SMSP/ Signature
- Great Performances
- Odyssey
- Orpheus
- Sony Wonder
- Immediate
- MGM Soundtracks
- Monument
- Risky Business
- Tribeca Music
- Word
- Sony Classical
- Big Bag
- Club Play
- Capacabana
- Creation
- Dance Pro
- Discos Int'l
- Dragnet
- Nude
- Raw
- Sony Music Int'l
- Cardenas & Fernandez
- Santa Fe
- Sony Latin
- Sony Tropical
- Rhythm King
- Rubenstein
- Savannah
- Soho Square
- Sony Discos
- Squatt
- Rock Pool
- TriStar Music

- WEA
  - WEA Latina
  - Live Video
- Elektra
  - Erato
  - Mute
  - Select
  - Vintertainment
  - Hollywood
  - Nonesuch
  - Teldec
- Interscope
  - Finnador
- Mammoth
  - Luke
- Modem
  - Matador
- Third Stone
  - Ruthless
- Qwest
  - Reprise
- Sire
  - Slash
- Tommy Boy
  - Warner Bros. Nashville
- Warner Reprise Video

## AND MORE

EVERYTHING YOU'VE WANTED TO KNOW ABOUT MAJOR LABELS

# CORPORATE ROCK, PUNK?

by Brian Zero

They called it Hardcore when I first entered the punk scene in 1984, but it didn't matter because to a redneck you were always a "blue haired faggot." I was 15 then. The punk scene was not a beautiful place at that time, but it was honest; and in a world candy-coated by corporate smoke screens, where a president talked of family values while his foot soldiers smuggled drugs into the country, honesty counted for something. I fell in love with that honesty. And I found real people, proud people who stood up against the walls and barricades of ignorance to find the truth; and I saw proud people, good people beaten by nazi skinheads, rednecks, police officers, only to rise again, to be themselves again. To them, punk became not just some sort of prefabricated fashion or way to act tough, it became a source of strength, a culture, a tribe against a society seemingly hellbent on stripping us of any chance to stop and wonder about who we really are. And, like the individuals who understood that punk had become something more than just rebellious music, the scene would take its beatings from the money grubbing promoters, the stardom hungry bands, the insecure pit tyrants, only to rise again. There had developed a reciprocal relationship between the scene and its members, and to those who gave a fuck about the scene fell the burden of keeping it alive, because to them it meant something more--their sanity, their personality, the survival of their character was interdependent upon the survival of the scene.

In the last four years, a new threat has risen, the corporate interest in the punk/underground movement. Suddenly people and bands who grew up in the 80s punk scene are dealing with the same corporate entities that they once criticized. Am I missing something here? What has happened? Why are these people forgetting? What has changed in the world to justify this? Last year I became very angry when I heard that Green Day signed to Warner Brothers. I became angry enough to stage a demonstration in front of one of their shows in Petaluma, Calif. After this, I sent a letter to MRR and was promptly contacted by Tim Yohannan who asked if I wanted to write an article. Although somewhat late in coming, what you have before you is that article. Before you begin reading, let me tell you a few things: I was allowed to be as subjective as I wanted to, which means that although I will try to keep an open mind, I have a definite slant; in this case a strong anti-corporate slant. I'm sorry, I have just read and studied too much about corporations to smile while they rape the world. I hope that by reading this you will understand at least why one punk feels so strongly about this issue, because to me it's about survival: the scene has become my culture, and I don't like what I'm seeing. If for any reason you find what I have to say particularly upsetting, there is an address provided at the end of the article where I can be reached.

On April 29, 1985, the streets of downtown San Francisco were alive with a wide variety of people all intent on "Stopping the City" to protest a nation arming itself for a potential nuclear war. There must have been over a thousand of us, a great many were punkers; it was perhaps the wildest demo I've ever been on. The police followed us, but we ditched them in the maze-like streets of the city; punks spray painted buses, kicked over newspaper racks and ran wild in the streets, all in an attempt to wake people from their complacent acceptance of what was happening. Earlier in the day, we conducted a "War Chest Tour" of those corporations involved in the nuclear proliferation trade. In retrospect, it is the Subhumans song *Rats*, about the similar protests in England, which always reminds me of that 1985 SF demo and how the media responded to us.

EMI was not on the War Chest Tour's list that day, but that is only because EMI, or Thorn-EMI, is an English electrical company not located in the Bay Area. If they had been, they would have been a prime target. Thorn-EMI was, and is, a major defense contractor; they manufactured components for such missile systems as the Pershing, Cruise, and Trident; they supported the nuclear industry; and they would not divest from South Africa when there was a public outcry for companies to do so. One of the industries that EMI has connections to is the record industry--they own EMI Music, Virgin Records, Capitol, Chrysalis, etc. Recently, Virgin records purchased Caroline, a record production and distribution company, effectively making this once indie company a part of a sprawling multinational (EMI). About four or five months ago I contacted Caroline and asked for a catalog; I wanted to share with you some of the punk bands and labels whose material you can purchase through Caroline. Finally, about two weeks ago, I received my catalogue and I was surprised: Not only were there more punk bands being distributed through Caroline than I suspected, but so many of these bands have made (and are making) strong statements about issues ranging from sexism to animal liberation to the sort of corporation hegemony of which I address in this article. Sadly, to me at least, the Subhumans are one of these bands.

Below you will find just a *small* taste of the bands whose full length LPs you can purchase through Caroline. Listed beside each band in parenthesis is the number of LPs available through this source. I'm sure that many of these bands don't know of Caroline's connection to EMI; it may be true that some of these bands don't even know they are being distributed through Caroline, as often times bands just turn over their material to their label and allow the label to do what it wants with it. From some of the larger names, like Crass for example, it becomes harder to understand as they own their own label, Crass Records, and they've seemingly been so active for so long that you would expect them to know: Bad Religion (6), Bikini Kill (2), Bikini Kill/Huggy Bear (1), Blatz/Filth (1), Bratmobile (1), Broken Bones (1), Capitalist Casualties (1), Carry Nation (1), Christ On A Crutch (1), Chumbawamba (4), Citizen Fish (1), Conflict (1), Corrupted Morals (1), Crass (5), Crimpshrine (1), Cringer (2), Crucifucks (3), D.O.A. (6), Dag Nasty (4), Dead Kennedys (6), Diatribe (2), Dickies (2), Dicks (1), Down By Law (3), Droogies (1), Econochrist (1), Embrace (2), The Ex (3), False Prophets (2), Fidelity Jones (2), Fugazi (6), Gang Green (1), Girls Against Boys (3), Gorilla (1), Hard-Ons (4), Ignition (1), Ill Repute (1), Insted (1), J Church (3), Jawbreaker (1), Jello Boafra (6), Killdozer (6), Lard (2), Lookouts (2), MIA (2), MDC (7), Minor Threat (3), Mr. T Experience (3), Naked Aggression (2), Naked Raygun (3), Nation Of Ulysses (2), Neurosis (3), New Bomb Turks (3), NoFX(5), Nomeansno (11), Nuisance (2), Offspring (2), Operation Ivy (1), Pansy Division (1), Parasites (1), Pennywise (2), Poison Idea (6), Queers (1), Rancid (1), Raw Power (2), Reagan Youth (3), Reason To Believe (1), Rites Of Spring (1), Rudimentaty Peni (1), Scherzo (1), Scream (5), Screeching Weasel (4), Scum (1), 7 Seconds (1), Sewer Trout (1), Shudder To Think (4), Sleep (1), Spermbirds (1), Strawman (1), Subhumans (6), Superchunk (7), Thatcher On Acid/Wat Tyler (1), Tiger Trap (2), Tilt (2), Tribe 8 (1), U.K. Subs (7), Verbal Assault (2), Victims Family (3).

So what does this mean? Does this mean that if you buy a record and it's been distributed through Caroline

that EMI gets some of your money? The answer is yes. But I can't tell you how much. However, I don't think this is the real issue here: the issue is one of why we as an independent scene need to be attached to the mechanics of a multi-national corporation, and how does that attachment relate to the ideals of DIY ethics that our scene is supposed to possess?

After I talked with Kevin McCracken (a very close friend of mine who helps run Kirbdog Records) about Caroline, about who owns them, he decided to bring the issue up at the last Mordam convention. Apparently, the responses he received were quite ugly, were quite defensive of using Caroline. My understanding of the situation is this: Mordam distributes through Caroline at the request of its labels. In this case, the two biggest labels on Mordam--Lookout and Alternative Tentacles, wish to keep selling merchandise through Caroline, because, according to the argument, Caroline gets material out to those Bumfuck, Egypt places out there in the world.

This is what Greg Werckman, General Manager of Alternative Tentacles, has to say about the whole topic of dealing with Caroline: "Alternative Tentacles is distributed exclusively through Mordam Records. Mordam in turn sells to other stores and distributors including Caroline. Granted, in a perfect world we wouldn't want to have anything to do with distributors like Caroline and Relativity. But if we can use their channels to spread our message around and to hopefully enlighten some people, I don't think it is a legitimate problem. The people at Caroline that I've met are pretty cool and seem to really enjoy the music and our ideals. Unfortunately, in just about all aspects of our life, one can trace back to a major corporation. A percent of every CD made is paid to the Philips Corporation because they have the copyright on the format. Does this mean that everyone that makes CDs is bad and part of the evil arms building empire? If I drink coke, wear Nike shoes, drive a Volvo or any foreign car or use gasoline in my American car, should I [be] chastised? Is it worse to support arms builders or destroy the environment by wasting paper or driving my car? This politically correct stuff is usually too dogmatic and, believe me, fighting with people that use Caroline to distribute independent records is fighting with your own team. Know your enemy. Plus once again, where is the punk rule book and does every one have to play by it?"

Greg's argument is the one which you will hear time and again from people in the punk scene who are making the transition from independent distribution and production to more corporate methods: the corporate sources are better at getting your art or message out to harder to reach areas; and as far as the ethical dilemma in dealing with corporations is concerned, the world is pretty much fucked anyway and controlled by corporate sources, so where do you draw the line?

Well, where do we draw the line? Certainly, if Joseph Goebbels came to your door and told you he wished to distribute your records, you would give pause. Besides saying no, you might wonder what motive Joseph Goebbels would have in distributing your material. How would it benefit him? But why aren't people wondering about the corporate motive in distributing and manufacturing punk material? I agree with Greg, we should know who the enemy is. And I agree, the enemy is not the bands and individuals who choose to work through Caroline, or even those nice workers at Caroline themselves; it's the behemoth structure that they have decided to support through their actions or even apathetic denial. In the business world, the word 'enemy' is replaced by the word 'competition,' and that's just what the independent punk scene has become in the eyes of the music industry. So let's take a look at the competition and what there motives could be.


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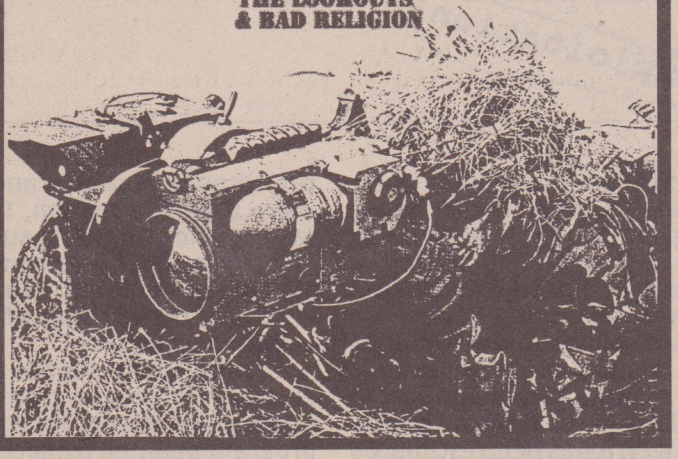


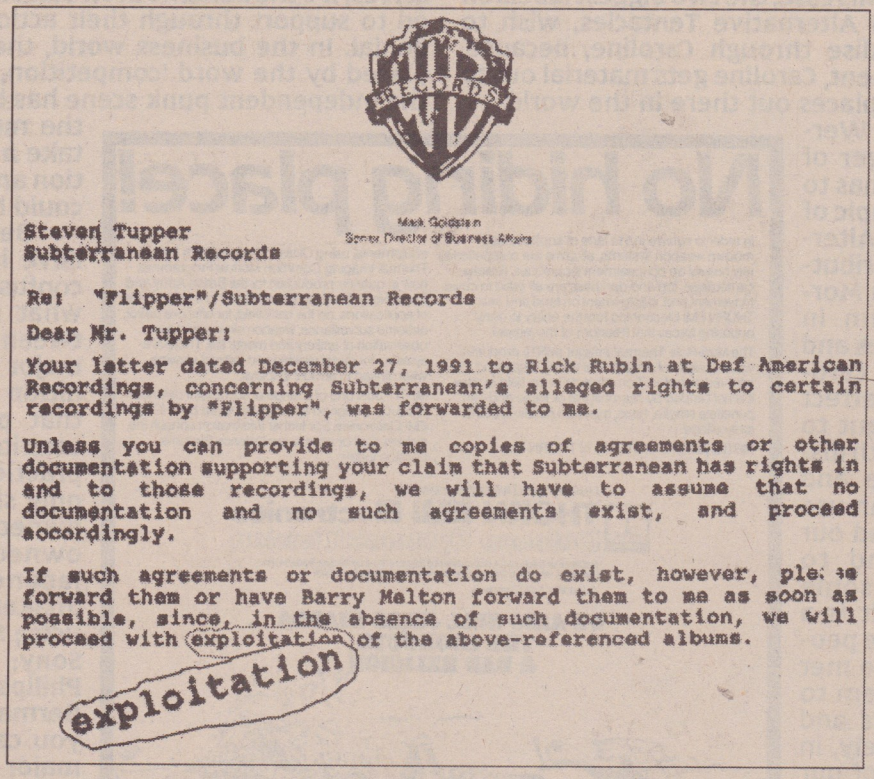

Before we began, I believe it would clarify some confusion if we distinguish what the difference is between an independent and a major label. The actual definition of a major label is one that produces and distributes its own material. But in practical terms, there are only six major labels: WEA, owned by Time Warner; UNI owned by Matshushita, a Japanese Electronics firm (makers of Panasonic products); Sony Music owned by Sony; Polygram owned by Philips NV; EMI; and BMG, a German Publishing Group. As you can plainly see, the six major labels (and their respective hordes of subsidiaries) are owned by mega-billion dollar corporations; hence, the term 'corporate' is a perfect substitute for the word 'major.'

At one time in this country, the record industry was diversified: distribution was mostly independent, and there were more independent mediums (labels) to work with. This is not to say that "independent" equals good; there are plenty of examples of independent labels screwing over their artists. What diversification meant, however, was that less power to shape and affect an entire industry and the society connected to that industry was concentrated in more hands.

It is the purpose of any corporation to grow, to spread itself. In order to do so, the competition must either be eliminated or assimilated. In the late 70s, the majors started making deals to distribute some of the larger more powerful independent labels; they also started buying up many of these labels--e.g., Geffen, Virgin, A&M, etc. Besides buying them out, the major labels had other business tricks up their sleeves to

eliminate the independents. Not only were corporate labels able to invest more money in advertising and promotion, due to the immense financial backing of their parent companies, but they were able to invest their money in the Network, a coalition of shady underworld characters who engaged in payola (bribes in the form of cash or drugs usually) to have radio stations play their music. According to Fredric Dannen in his book *HitMen*, during the 1980s a major label like CBS Records could spend between 12.8 million and 17 million dollars a year on Network promotion. By the 1990s, independent distribution, with exceptions provided by the activities of such groups as the punk scene, was nearly extinct. Meanwhile, the US. record industry had developed into a 6.3 billion dollar enterprise.

At the same time that Network promotion was in full swing, another alarming trend was enveloping the record industry–that of corporate mergers, where the major labels, which had themselves started swallowing up other labels, began to be purchased in whole by gigantic corporate groups. As you may be able to tell, of the six major label groups, four are now owned by huge multi-national electronics firms, and two are owned by publication mega-giants. All of these parent corporations who control the record industry have connections to practices which raise serious ethical questions (with the exception, *perhaps*, of BMG–all I know about them is that they are a gigantic German Publishing company).



Mark Goldstein
Senior Director of Business Affairs

Steven Tupper
Subterranean Records

Re: "Flipper"/Subterranean Records

Dear Mr. Tupper:

Your letter dated December 27, 1991 to Rick Rubin at Def American Recordings, concerning Subterranean's alleged rights to certain recordings by "Flipper", was forwarded to me.

Unless you can provide to me copies of agreements or other documentation supporting your claim that Subterranean has rights in and to those recordings, we will have to assume that no documentation and no such agreements exist, and proceed accordingly.

If such agreements or documentation do exist, however, please forward them or have Barry Melton forward them to me as soon as possible, since, in the absence of such documentation, we will proceed with exploitation of the above-referenced albums.

exploitation

Both Sony (owns CBS Music, and their subsidiaries) and Matsushita (owns MCA, and their subsidiaries) are heavily involved in the Pacific Basin area, with factories in countries like Indonesia, a country ruled by General Suharto and his militaristic regime. General Suharto became president of Indonesia in 1965 after a US supported coup brought him to power. It has been estimated that his forces slaughtered up to one million people soon thereafter. In December 1975, Indonesian forces invaded East Timor, inflicting genocide on the people there. According to the East Timor Action Network, an estimated 200,000 people, one third of East Timor's pre-1975 population, were killed; massacres, torture, extra judicial executions, and arbitrary arrests still occur regularly.

Labor conditions in Indonesia are deplorable. Assembly line workers typically make a bit over $1 a day. Without unions or any effective labor protection force, corporations are able to enter Indonesia and apply practices that would cause the inhabitants of their home countries to revolt: forced overtime, attaching the cost of factory-provided transportation to an employees wages, etc. Currently, Sony has a factory in Bekasi, Indonesia, where workers assemble 350,000 CD boomboxes a month, 60% of which are destined for the US. Matsushita has a plant in Bekasi, as well, which produces a 100,000 VCRs a month.

Here in America, Sony has been recently cited for illegally using photos of workers at plants in New York and New Jersey in an anti-union smear campaign.

Like EMI, Philips NV is a Dutch company with a history in the production of defense industry electronics: missile-distance systems, microcircuits for military application, sights for armored vehicles, etc. They also own 25% of the stock of Whittle Communications (see Time-Warner below).

Time-Warner is the largest publishing group in this nation, the second largest cable group, one of the four largest motion picture manufacturers/distributors, and perhaps the largest record company (either them or Sony). They were voted one of the top ten worst corporations of 1992 by the *Multi-National Monitor*, a publication started by Ralph Nader with the purpose of exposing the activities of corporations around the globe. In September 1991, Time-Warner laid off 600 magazine employees while at the same time making then-Warner chair Steve Ross the most highly compensated CEO in the US with a salary and stock option package worth more than $78 million. Time-Warner engages in corporate interlocking with such other companies as General Dynamics, a defense contractor, and Mobil Oil, an environmental polluter. What the process of interlocking entails is the sharing of board directors and CEOs between companies.

Time-Warner is the majority stockholder in Whittle Communications, a controversial advertising company known specifically for Channel One--a television news program beamed by satellite to 6.6 million teenagers in over 9,000 high schools. Schools that agree to show the 12 minute program receive video and other media-related equipment in trade. The profit for Whittle comes from the fact that 2 minutes of the programming is paid advertising for products such as Nike shoes and Skittles candy. In schools that run these programs, it is compulsory for students to watch them. Whittle is currently embarking on the "Edison Project," an attempt to set up 200 private for-profit schools by 1996. This project will be funded by such groups as Apple and IBM computers, and lunchroom concessions will be controlled by companies like McDonalds, Pizza Hut, etc. The Edison project has no plan for school libraries. Peggy Charan President of Action for Children's Television told the *Multi National*

*Monitor* that the Edison Project may represent "the beginning of the downfall of education in America."

Perhaps the most pertinent questions about all of these corporations arise when we focus on just how much power they are amassing, and the house of hegemony they are building. In 1983, most of this country's broadcast and film business, newspaper, magazine and book publishers were owned by 50 corporations; by 1987 that number had dropped to 29 companies; what it is now must be significantly less–I do not know. What I do know is that this trend of consolidating media and art into the hands of fewer but more powerful groups--such as the mega-group created when Time and Warner merged in the late 1980s--is effectively surrendering control of ideas, expressions and culture into those hands. In regards to the few executives who control this media empire, Ben H. Bagdikian, author of *The Media Monopoly*, had this to say in the June 12, 1989 issue of *The Nation*: "Together, they exert a homogenizing power over ideas, culture and commerce that affects populations larger than any in History. Neither Caesar nor Hitler, Franklin Roosevelt nor any Pope, has commanded as much power to shape the information on which so many people depend to make decisions about everything from whom to vote for to what to eat."

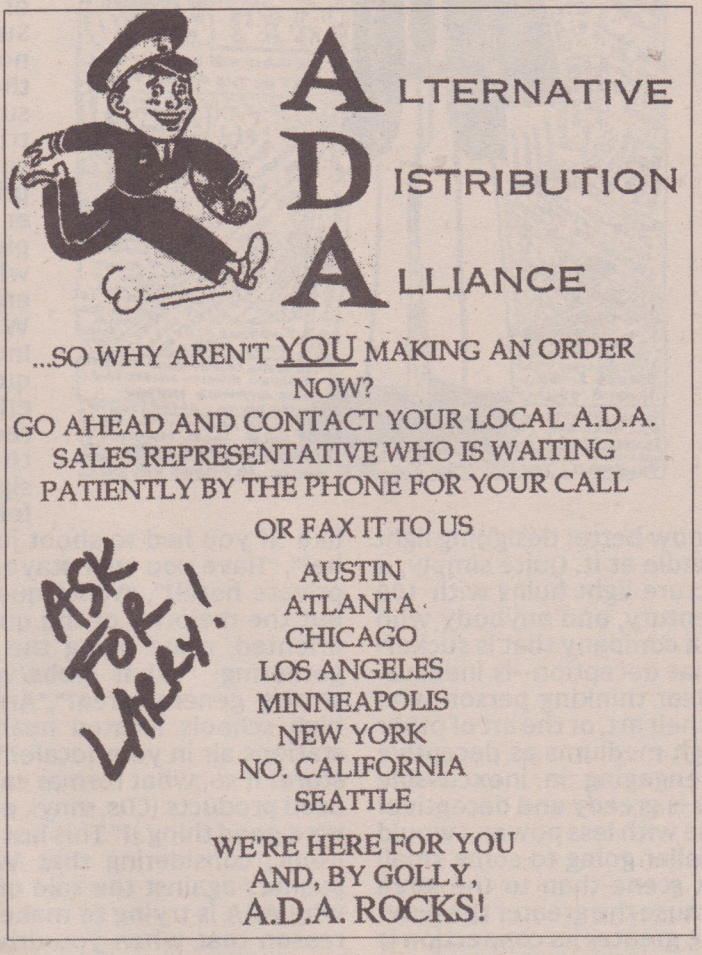
In the case of the four electronics corporations mentioned above, buying into the record industry and into the movie industry (Sony owns Columbia Pictures, Matshushita owns Universal Studious) is just one more way of getting their products onto store shelves and into people's homes. A good example of this oligopoly is how they used the CD to push vinyl nearly out of existence. If they decide in ten years that CDs are obsolete and that they want people to buy a new music device, all they need to do is release material in nothing but that device's format. And as they dominate the market from raw material production to distribution, what is there to stop them? What is there to stop a Time-Warner magazine such as *People* from carrying stories about WEA recording artists? Objective journalism? *Time* magazine has an unwritten policy to warn cigarette advertisers when there is going to be an anti-smoking article in one of their magazines, so that the tobacco companies can choose not to advertise in that issue. What is there to stop the consolidation of corporate power from growing, from merging even more and controlling yet more channels? Strong regulations?

The Reagan era saw the softening of anti-trust laws and regulations. For example, The Justice Department received 10,723 pre-merger notifications between 1981 and 1987 and challenged only 26 of those deals. Has it become tougher for the corporations and their power grab tactics since Clinton became president? Recently, Viacom Video, home to such cable channels as MTV, purchased the entire Paramount Entertainment empire.

The only force that could safeguard us all from the corporations appears to be not only the buying force of the consumers, but the force of artists, and other inventors to choose whether they wish their product to support these mega-industries.

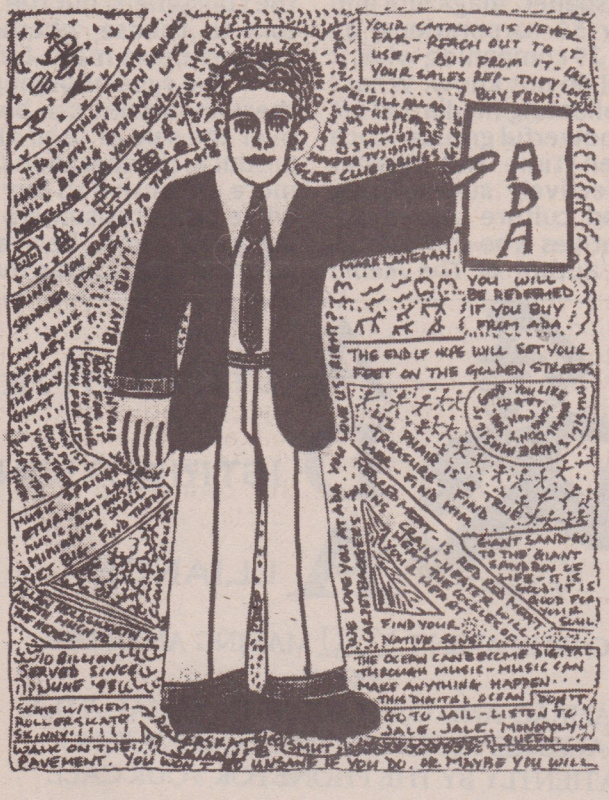
The type of buying threat that consumers pose to these industries can be seen in the recent controversy over the sale of used CDs. CDs are notoriously cheap to produce, cheaper than LPs, yet for some reason they are more expensive to buy than LPs, up to $17 each. Meanwhile other consumers elsewhere in the world are paying even more, between $25-$30 a CD. There is no business justification for this; these are simply artificially inflated prices for the profit of the industry. Perhaps one of the better features of the CDs is that the material remains unchanged after repeated playing; thus, the CD is inherently always a new product. For this reason, many stores have started buying back CDs from people and in turn re-selling them for substantially less money. Evidently, consumers are not as ignorant as some in the industry might hope because the sale of used CDs in the US in 1992 accounted for $500 million in sales, 10 percent of all CD sales. When the Wherehouse, a major retail chain with over 300 stores, started selling used CDs, the record industry began to bite back. Wealthy artists like Garthe Brookes were pushed forward by the industry as advocates against the sale of used CDs only to be met by demonstrations such as one in the Bay Area where Garthe Brookes CDs were roasted on barbecue grills. The more menacing move by the industry has been the cutting of "co-op" advertising to record stores that sell used CDs, a move that accents how co-dependent record stores have become of the industry. With "co-op" advertising, a store that sells a release of a major label artist can have most of the costs of advertising that release underwritten by the artist's label. Although the effects of cutting "co-op" funds are minimal on a small store, on a chain of stores like the Wherehouse, this is a major step, and has caused the Wherehouse to respond with a lawsuit alleging that the distributors "conspired to unreasonably restrain trade and commerce in used CDs."

The record corporations, like all corporations, rely on the ability and willingness for consumers to buy products. A consumer who walks down the aisles of products in a store wondering about the necessity of these items in their lives is not a good consumer; in the eyes of big business, this sort of consumer is a problem. When a consumer starts telling their friends about the



questionable nature of the corporations behind the products, that consumer is no longer simply a problem–they are a threat.

Once upon a time, if I were to pick a group of people who I thought of as representing that threat, I would have probably picked the punk scene. I'm no longer sure about this. Instead of rising up with intelligence against a corporate challenge, many in the punk scene are rising up with a sense of apathy. Worse, many are defending this apathy by either accepting how corporate the world has become as a reason not to fight against it (the old 'lost cause' or 'if you can't beat them join them' arguments), or by pointing the finger at those against punk becoming corporate rock as being 'PC' dogmatists.




I understand how corporate the world has become. Quite honestly, it is probably impossible for your dollars not to end up in a dirty pocket somewhere. But to me, there is a difference in purchasing what survival in this society has forced you to consume, and contributing your ideas or art to something awful. In short, I can understand the low income family purchasing GE light bulbs better than I can understand some well educated individual who should know better designing light bulbs for GE, and making a bundle at it. Quite simply, it has been possible to manufacture light bulbs with 100 year life spans for nearly a century, and anybody who knows this fact and works for a company that is suckering people--and is a part of that deception--is inexcusable. In the same vein, any clear thinking person who chooses to support the sale of their art, or the art of other people for that matter, through mediums as deceptive and greedy as GE are also engaging in inexcusable actions. But what if everybody is greedy and deceptive? I would choose to support those with less power. I would have less difficulty with my dollar going to some small scale Joe Asshole in the punk scene than to the large record corporations. Why? Because the greater the power and size of a corporation, the greater its connection is to real power in this world. Can Joe Asshole reach out through mass media and tell people what to buy; does Joe Asshole frequently meet with the heads of governments to talk about their policies. I'm not saying that it is ok to tolerate Joe; what I'm saying is that the real power comparison between an indie punk label and a major label is absurd. And if Joe is that much of a problem, it would be a great deal easier to abstain from his products and his petty source of power than some corporation that has made our lives co-dependent on their actions.

As far as punks who are against corporate rock being labeled "PC" goes, I believe there are currently two groups of people in this society who are relying on the PC acronym: well-to-do yuppie politicos trying desperately to look hip (usually failing) and guilt ridden do-nothings who like to make themselves feel better by comparing anybody who gives a shit to the former group. In short, "PC" is just a buzzword; and it should have little relevance on the truth or validity of someone's argument; and I feel its usage in this context is simply a backdoor escape route being employed by those afraid of the truth tagging them.

At about the same time I received my Caroline catalog, I received another catalog from another corporate-controlled distributor of Punk/Underground music, the ADA, or the "Alternative Distribution Alliance." Unlike Caroline with somewhat of a history in the punk scene, the ADA was just recently created from the mind of WEA. This is the label that SubPop distributes through now that they have settled their $12 million dollar fraud suit against their former distributor--Caroline. The ADA's catalog is assembled in newsprint with a cut-and-paste cover manufactured to look like a piece of punk literature. Nowhere inside is there any reference to the fact that this is a Warner controlled company. Included in my catalog was a questionnaire–the ADA apparently assumed that I was a record store. Like the catalog, the questionnaire was designed to have a sort of "punky" feel to it: there were questions like "If you had to shoot just one person who would it be?", "Have you ever stayed in a room at Anton Lavey's private hotel?", "What question would you put here?" But the majority of the questions were more business oriented, more along the lines of actual information gathering: "What clubs/venues are located in your store's general area?","Are any universities/colleges/high schools located near your store?", "What radio stations air in your locale?", "Do you play music in your store? If so, what format can/do you play?", "Do you sell used products (CDs, vinyl, etc., honest because we think it's a *good* thing.)?" This last question I found particularly ironic, considering that WEA was one of the major pushers against the sale of used CDs. Is there a reason why ADA is trying to make itself look punky? Is there a reason that when you drive into predominantly black neighborhoods McDonald's ads suddenly turn into ads for "Micky D's?"

On "Earth Day" of 1990, I found myself at Chrissy Field in San Francisco for the big celebration. Along with some friends, I handed out literature about why eating animal flesh was harmful for the environment. It seemed reasonable to assume that an event that was supposed to be environmentally-oriented would be an ideal place to hand out environmentally oriented literature, but people were too busy making their way to a huge multicolored Budweiser truck nearby to take time to listen to what we were saying. As the day progressed, things became very hot and the huge crowds of people started to nearly stampede, kicking up choking dust clouds; and strangely, garbage started to pile up--an empty Budweiser cup here, a styrofoam lunch tray covered with ketchup there, etc. Something else started to happen: the

gophers that lived on Chrissy Field began emerging from their holes–all those marching feet had driven them out. Soon the carcasses of crushed gophers were spotted. Meanwhile, on the main stage, surrounded by a herd thousands strong, celebrities were speaking about environmentalism between celebrity bands. Somehow, in the dust there soon arose a pungent odor of bullshit. There were many horns in the crowd that day that could account for the source of that odor, but above all others, even above the prominent points on the stage, there reigns in my memory the image of the dagger sharp contradictions emerging from the Budweiser truck.

If the people in the punk scene need examples of how corporations fuck up movements, of how they can take a valid statement and turn it into a product, they need to go no farther than what has happened to environmentalism. When the corporations detected a sentiment in this society towards environmentalism, instead of fighting back, they pulled a very good trick: they manufactured an image that they were somehow behind saving the planet--even worse, they used it to sell their questionable products. The Chevron "We Care" ads are just the tip of the iceberg. An even better example, I believe, can be found in "The Captain Planet and the Planeteers" Cartoon show produced by some Turner Broadcasting subsidiary.

In this rather poorly animated cartoon show, a group of young superheroes battle for the environment with the aid of Captain Planet and a woman named Gaia, who is supposed to represent earth. In all ways, this cartoon is manufactured to placate the questions of a politically motivated parent. For example, the Planeteers are multi-cultural and Gaia is a black woman. These considerations might help a parent overlook some important implications of this cartoon: for one, the enemies of the Planeteers are never corporations or institutions such as governments, they are instead a group of bungling, goofy individuals. In short, the message to children is not that environmental destruction is institutionalized, but rather the work of a few bad misfits. Indeed, governments in the program are portrayed as trying to help end environmental destruction, as opposed to the reality of governments covering up what's really happening or sinking vessels that belong to those who are working for environmental protection, aka Rainbow Warrior. But then it's also easier to sell an image if it's neat for kids to look at, and that's at the core of what "Captain Planet" is all about–selling something.

"Captain Planet" is simply an advertisement, like so many other cartoons, for toy figures of its characters. Never mind the fact that the majority of these types of figures are made in China, a major human rights violator, but they are made of polystyrene, or plastic, a material that is not recyclable. What a surprise to find that "Captain Planet" is an environmental polluter! What a surprise to find that "Captain Planet"'s adversaries don't include Edgar S. Woolard, Jr., CEO of DuPont, the world's single largest producer of ozone depleting CFCs. Not only would a villainous Edgar S. Woolard doll be a little too truthful, but how could it be made saleable to kids: it has no neat tricks, it doesn't fire off its arms off, it only wears a suit and tie. Perhaps they could have made it capable of producing an aerosol mist if you pressed a button on the back of its neck.

If corporations can use an icon to sell an anti-environmental product as environmentalism, how do you think they conform and sell musical/artistic movements? They find an icon(s) who represents that movement and who will work for them, sell the movement as an image for them: the living version of "Captain Planet". The music industry, like any industry, is constantly on the lookout for new marketable icons. Presently, many of the big icons in the industry are getting older. In an industry which sees its market in the 13-25 year old age range, this becomes a problem: the saleability of icons to this age group has usually been linked to their youthfulness and youthful rebelliousness. In short, nobody is buying Mick Jagger as a young angry rebel any more. Also, the fickleness of the present consumer, the constant desire to have something new, places pressure on this industry to produce something new. When a major label taps into the punk scene they're tapping into a potential icon reservoir, they are seeing who is selling in the underground and theorizing what they will need to produce above ground to sell similarly. The reason they develop front companies like the ADA, or purchase companies like Caroline, is simply for credibility: they know that this scene is one where suit and tie corporate images have little credibility and are banking on the fact that we are so superficial that if approached by a representative of theirs made to look like us, we will shake their hands. We should find this insulting.

What would happen if we did not shake hands with that connection, if we abstained from such groups as Caroline and the ADA? One thing is certain, abstaining from producing art for the corporate benefit would make us one less mine of resources for the corporate machine. And if the resources some how dry up for this machine, it could come to a great smoke filled, crashing stop.

There is practically no way to defeat the corporations on their playing field: we certainly can't out advertise them, offer more money than they do, take them to court. But we can make them look so ridiculous by illuminating their actions that other people will understand just why we as a scene hate corporate rock. But in order to do this, we would have to do something at least on this one issue which many in the scene find hard to deal with, we would have to unify. In order to best begin doing this we should take a look at what Greg calls the "punk rule book."

The way I see it, this book is balanced precariously on an edge overlooking the great corporate garbage can; this is where corporations come to shred the countless philosophies and human precepts that tell them what they are doing is wrong; it's also where they come to cut and paste their own images into the books of other groups which they have nothing to do with. When these books are fully subverted by the corporate image, and nobody wants to pay to see them anymore, they also ends up in the garbage. If you look into the can you can see the shredded remains of a hippie intermingling with something to the effect of ITT helping to overthrow the democratically elected regime of Chile circa 1973. Take a look at the punk rule book. It is a journal with mostly blank pages. Near the front however, you can see the rough edges of pages that were torn out. This is where cut-and-paste Sid Vicious, the Clash, and Billy Idol once were located. Who tore out these images? Who created them in the first place? Was it you? After these pages, you see there is a new cut-and-paste image forming; it looks like the character on the cover of some punk zine, but yet it doesn't; you can't tell what it is about the image, but there is insincerity in those cut-and-paste eyes. And there are words surrounding it, words that look like they say something, but they start to form phrases like "buy from it!" The image starts to look like a zombie, with blood stained eyes, holding an ADA sign.

If I could cut-and-paste an image of what punk rock

is now, it would probably anger a great deal of people. My cut-and-paste version of punk would abstain from the consumption of animal products, abstain from drug use (TV included), and be politically involved. I know that to many in this scene, punk is something entirely different. Therefore, I'm willing to leave this book clean of my own interpretation; for in my heart I will paste my image of what it's supposed to be about to me. What I am not willing to accept, however, is some corporate created golem dictating to me what we are supposed to be about. I invite you to take a look at the ADA cover supplied with this article and tell me whether you see something similar to what I see. If you think there is a problem with the way corporations are approaching and marketing punk music, if you question the way corporations behave in general, there are many things you as an individual can do and we as a scene can do to move away from and against corporate rock.

One of the things that you can do is to educate yourself. You can start reading publications about corporations and about the various ways they make and shape the policies that determine our lives. Two excellent publications to start with are *The Multi-National Monitor*, a publication started by Ralph Nader with the implicit purpose of covering the shadier tactics of the corporations, a publication remarkably free of the sort of "PC" dogma that seems to annoy so many punks these days; and there is also the *Boycott Quarterly*, a publication that covers the many boycotts in this country and why they are happening. If you are unsure about just how sleazy the record industry is, three good books to check out are *Hitmen*, *Rockonomics*, and *Money For Nothing*.

Once armed with knowledge, a phrase such as "corporate rock sucks" takes on a new validity, and you can start actually applying it and intelligently discussing why it sucks to friends and others in your area. You can also do what many in this scene should have been doing all along: you can ignore and personally boycott bands which seem to be MTV bound, or even bands that don't give a shit about their audiences. Also, you can write to the bands and labels who are currently distributing through Caroline and ask them why they are doing so. As I stated earlier in this article, many of the bands might simply not know and would like to be informed that their friends (fans) don't like it. It also wouldn't hurt to write to Lookout and Alternative tentacles and tell them you think their policy of distributing through Caroline sucks. I can guarantee that if these labels pull out of Caroline, all of the labels distributing through Mordam will do likewise. Some, like MRR, already have. If some corporate rock band comes to town and you hear them calling themselves punk or whatever, you can stand outside their shows handing out leaflets explaining what the difference is between corporate rock and punk rock.

As far as the scene goes, I think that we are fortunate in that the corporations have left us with many openings through which we can lambast them and their tactics. One of the biggest lemons that corporate labels have been cramming down the throats of music consumers over the last four years is what they have been calling 'Alternative.' Even mainstream rock critics have started to wonder what this oxymoron means. Alternative? Alternative to what? What if the punk scene started pointing the finger at the ADA and the entire 'alternative' music movement as yet another example of corporate fraud? And when the industry pushes forth a representative of what we are supposed to be, and tries to link the punk scene with the "alternative nation," we can vehemently deny any resemblance by citing that we as a scene are more than symbols and more than icons. Quite simply, if they want to call a band like Green Day "Pop-Punk", we can call Green Day the next Billy Idol.

This means that we should start to realize what many in this scene have realized for a long time, that we are on strike against the bullshit of this world, that the corporations are the main source of bullshit in this world, and punk bands who deal with them are effectively strikebreakers. This doesn't mean that we should hate the members of these bands, it simply means that we should let them know that they have made their choice, and that this scene won't coddle them any longer. They have entered the world of mass marketing symbols, and should accept the decision that led them to that world.

The same applies to labels who choose to distribute their material through a corporate source. To me, this is just as bad as a band signing a major label contract: it creates a one way window through which the corporations can watch us, while at the same time insuring their power, control, and even profit. I think that we should give the labels on Mordam until the next convention to pull out of Caroline; after that point, we should really start questioning their ethics. As for me, I'm sending my Chumbawamba albums back to them with the original records replaced by Disco vinyl and a letter asking them to explain why their message has changed over the years. I just can't understand how this band who once made such an effort to attack the irony of such corporate bullshit as the "Feed The World" campaign can now distribute through a corporate source owned by EMI. I am certain that they--more than anybody--know who owns Caroline. As far as the argument goes about getting better distribution, how the hell did labels distribute so well in the 1980's when corporations wouldn't dare to touch us?

Perhaps you have read everything that I've said so far as part of a political punk's definition of punk rock--I'm sure I can get pretty dogmatic at times. But if you find a political punks definition of punk rock intolerable to handle, I don't know how you will respond to a corporate one. Right now that's where we're heading. As far as rules go, I thought there was an unwritten rule about who we deal with; I thought we had no need to write things down because some things were just accepted as things not to do. Do we need to write rules down now? I would hope not. I would hope that we could pull out and discard what has been created for us and allow the blank pages of the "Punk Rule Book" to tell us to come up with our own interpretations, to think for ourselves, to truly do things for ourselves.

If you wish to respond to me, you can reach me through either MRR or at PO Box 4842, Santa Rosa, Ca. 95402.

All sources for any pertinent information mentioned are as follows: Fredric Dannen, *Hitmen*, New York, New York, Random House, 1990; *Directory of Corporate Affiliations*, New Providence, New Jersey, National Register Publishing, 1993, pp. 1561–1566; *Dirty Fingers in Dirty Pies*, Leeds, U.K., Sky+Tree, 1985; Marc Eliot, *Rockonomics*, New York, New York, Citadel Press, 1993; Peter S. Goodman, ,"Slavery Plain and Simple," *The Progressive*, June 1993; Julie Gozan, Holley Knaus and Russel Mokhiber, "The Corporate Rap Sheet: The Ten Worst Corporations of 1992," *Multinational Monitor*, December 1992, pp. 7-17; Bruce Robinson, "The CD Conspiracy," *The Paper*, August 5-18, 1993, p. 17; "Time to Trust Bust," *Multinational Monitor*, November 1989, p.6.

## EVERYTHING YOU'VE WANTED TO KNOW ABOUT MAJOR LABELS

# WHAT'S A MATA, DOR?

by Greg Lane

Despite the onslaught of the corporation, the independent and underground rock scene is becoming the strongest it has been in years. Despite the nauseating proliferation of major label-produced "alternative" music, the attempts at commercial co-optation of every idea and venue of legitimate resistance, and the frenzied buying-up of indie bands and labels, there is still honest, critical rock out there. In fact, corporate interest is a sure sign of a strong scene.

The six major record labels in this country are desperate for "alternative" credibility, and they've all bought a Pearl Jam or a Paw and created several faux-indie labels to try to get it. But after all that, and amidst the continuing assault, bands and labels interested in real opposition have started up and stayed on: it is not, after all, too hard to scratch the surface of a faux-indie to find the major label hidden underneath, and Pearl Jam's utter irrelevance is obvious.

But what if it weren't so obvious? What if some corporate suck figured out a way to get into bed with an established, critical independent label without anyone finding him there? The major would have privileged access to a scene that abhors them, and would have an excellent strategic position from which to screw that scene before anyone could figure it out. This is exactly the position in which Time-Warner Communications Corporation sits right now, with Matador Records in their back pocket. It is a uniquely disgusting and insidious intrusion.

Ask any of the people who support independent music, who work against the commercialization of rock, about the deal between the Atlantic Group (a Warner {WEA} company) and Matador Records. Better yet, ask Atlantic themselves. But there are no straight answers there. Asked if they own Matador, Atlantic starts with "not fully," and moves to "I can't explain things like that" before sending inquiries to Matador. At Matador, there is exactly one guy who can explain things: Gerard Cosloy. After wading through the sometimes apologetic, sometimes defensive explanation of his label's relationship with Atlantic, it comes out something like this:

When Matador became a successful indie label, with Pavement and Superchunk making the majors salivate, they started to get buy-out offers from virtually every major label. After the dust settled, Atlantic won the deal, and as of January 1, 1993, Matador "signed" with Atlantic.

"Atlantic and WEA finance every single thing we ever do," according to Cosloy, "everything under the sun... they pay our rent, our salaries, our overhead, our debts, everything." This includes production, manufacturing, marketing, and distribution of records. In return, Matador has to put out "a few" records each year with Atlantic; these are records carrying both the Matador and the Atlantic logos, but everything, production, marketing, distribution, etc., is done through the "WEA System:" it is an Atlantic record. Also, WEA/Atlantic profits from releases on Matador/Atlantic, and gets 50% of all profits on Matador's "independent" releases. "So if Chain Gang makes a profit," Cosloy confirms, "Atlantic gets half," even though Chain Gang is supposedly an independent Matador release.

So all the financing comes from WEA/Atlantic, and half the "indie" profits go back to WEA/Atlantic. If a band signed a similar deal with Atlantic, they would then be a major label band. But Matador is still considered an "independent label." That fact is very important to Atlantic. Indie credibility is exactly the commodity that they bought when they made a deal with Matador.

"Their 'alternative' roster sucked," says Cosloy, "which helped make us a good deal for them. They could have hired five more A&R guys at five times the cost (to them) of the Matador deal, and they'd get fewer bands. Matador is a good A&R source for them because we carry a certain weight in the scene, and they can use the association with us to help them get bands."

That "weight" is the credibility that Matador has built since they started in 1989, due in no small part to Cosloy's frequent and biting criticisms of major labels, their bands, and the indie labels that "go to bed with the majors." Apparently, the deal has worked for Atlantic. Atlantic has since bought other indie labels, including Mammoth, and has fattened up its "alternative" roster. And how has Matador and its bands fared?

Cosloy insists that he has tried to structure the deal so that "the bands will be protected and [Matador] will be protected." That means "total creative control" for Matador bands. "Bands have almost complete veto right over whether or not their records come out as part of the WEA system." Here lies the key to Matador's defense against the sell-out accusation: the bands can decide whether to be on Atlantic or on Matador, and if they chose to remain on Matador, presumably they retain creative control over their records. Cosloy may sincerely believe that he has struck a deal that works for the bands and for the scene: "The last thing we want to do is to weaken the indie scene. We will still distribute records on an indie label, we will still do ten or twelve independent projects a year, and the bands have a lot of input. Atlantic has invested in Matador, and that means we can get records out on time, pay the bands on time, and keep records in print. Yeah, we are in bed with them and I guess we're just trying to figure out who's on top right now."

Atlantic, the argument goes, is unwittingly supporting the indie scene by financing Matador's independent releases. The Matador deal is a "weird experiment," says Cosloy, "we'd like to be the exception to the rule— a major label deal that doesn't screw the bands or contribute to the homogenization of honest music... but there is very little reason to believe that this deal will come off without a hitch, and in fact it hasn't."

It hasn't indeed. "We've made some big business mistakes... we were very naive about what it took to make major label records. A lot of the worst-case scenarios that

people told us about, records being lost in the WEA system and lost in the Atlantic family, and how you could end up spending $20.00 in promotion costs for each record you sold, all those things ended up being true." The first casualty was Moonshake, whose record on Matador/Atlantic bombed; any record unlikely to sell big quickly loses the support of the "WEA System." The Fall was also dropped; their next record will be "independently" released by Matador. Atlantic is quite content, however, to profit from Liz Phair and Pavement, both of whom thought that they were on an independent label.

With independent Matador projects, "the profit margin is so small that Atlantic will let us do whatever we want with it," says Cosloy. And if the profit margin becomes big? Liz Phair's next project will be on Matador/Atlantic. Once a Matador "indie" band is profitable, Atlantic, the company that pays for everything that band does, is in a great position to force them to sign.

A strange thing has happened along the way to Gerard Cosloy's criticisms of the music industry. The difference between Matador and Atlantic is largely "just sort of a cultural thing... I mean we are coming from a very different place on the map. The way we make records compared with the way they make records, ummm, the way we deal with bands, I mean, they aren't used to dealing with bands without managers and lawyers, they're not used to that kind of stuff. We're, you know, just like regular people, and they are emersed in the rock-biz culture, you know, our culture is... I don't know."

Huh? The culture of major labels is exactly business culture, where music is product and content depends on profitability. And Cosloy used to know this, but now he says the difference between independent and major record labels "is not a superficial difference, but whether we admit it or not, we are selling a product too, you know? We keep on reminding ourselves that the bands that we deal with are people, not property, but we are still selling shit, like Campbells soup on a shelf. I've spent years pointing fingers at people, but right now I try to sweat the big stuff, right now I try to worry about things like arguing whether we are going to put a record out through WEA/Atlantic. Hopefully, as time goes on, the Atlantic people will learn more about us and more about our bands and it won't seem so awkward and goofy."

In fact, it doesn't seem "awkward and goofy;" it seems corrupt and slimy. Cosloy has said, "we support and believe in the idea that people should stop being consumers and they should start making their own stuff, making tapes for their friends because the whole thing is so fucking caught up in commerce, the whole issue of buying and selling. The music is a product on a shelf and the whole thing is completely fucked up." And: "People want to support something that is successful, financially successful, commercially successful, but people have to get away from that mentality, because that's what fucks the whole thing up." What he means by "the whole thing" is the independent, underground rock scene. Fucking it up means corporatizing, homogenizing, commercializing the honest artists and music out there. True underground music does not and cannot support the corporations that they exist to resist.

Matador has, as Cosloy says "dealt the indie scene a low blow in the crotch." Every independent band wooed by Matador puts itself at Atlantic's mercy. It is easy to see why the Matador label is worth Atlantic's money: by promoting the idea that Matador is still independent and by co-opting that credibility and parlaying it into more control over the rock that is produced in this country, WEA/Atlantic has positioned itself a step closer to complete control over and oppression of the oppositional stance of legitimately underground rock.

But Gerard Cosloy says it best: "There are legitimate reasons not to buy records on major record labels. I mean, what do major labels spend their money on? What is their history? Their history is one of raping indie labels, destroying the indie scene just when it is getting strong."

The Matador/Atlantic deal isn't so unique after all: an indie label willingly got into bed with a major, knowing that majors have a history of rape.

Matador is fucked.

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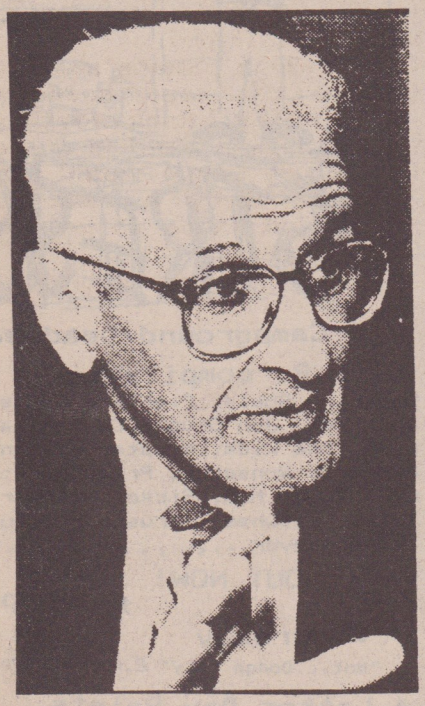

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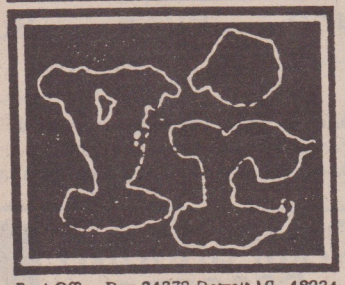

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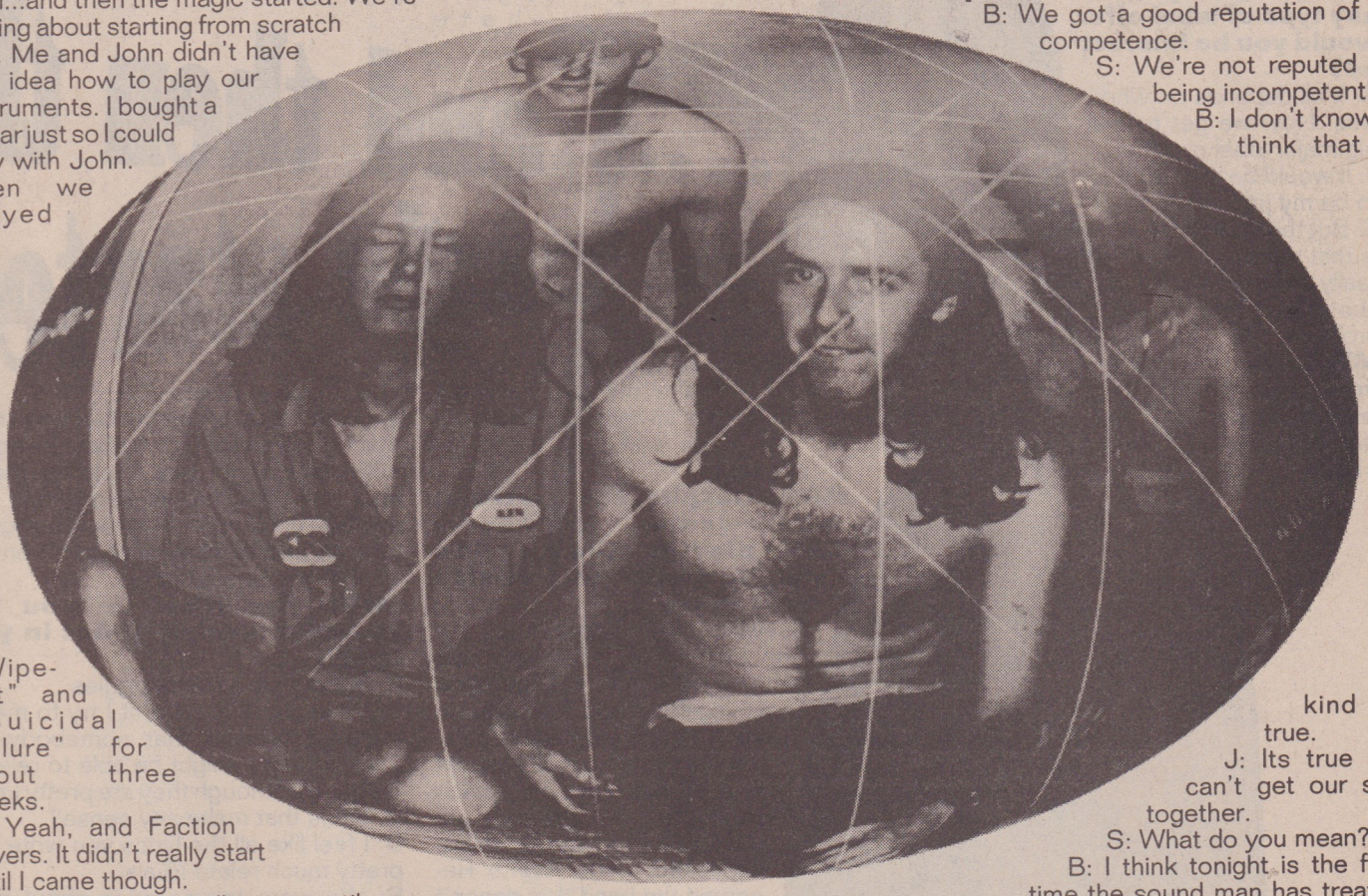
***Rights Reserved are: Scott-guitar, vocals; John-drums; Bruce-guitar; Louis-bass. Interview by John Mcleod.***

**MRR: I remember seeing you play about seven years ago at your high school in Durham. You guys have been around for awhile.**

S: Me and John began in ninth grade, then Louis came in ninth grade too, but he smashed his arm in a skateboarding accident so we had to wait for that to heal...and then the magic started. We're talking about starting from scratch too. Me and John didn't have any idea how to play our instruments. I bought a guitar just so I could play with John. Then we played "Wipe-out" and "Suicidal Failure" for about three weeks.



B: Yeah, and Faction covers. It didn't really start until I came though.

S: Yeah, it didn't really start until Bruce came.

L: We were pretty much lost till then.

**MRR: What is it like playing a show in Chapel Hill, like the one you played tonight at the Cat's Cradle? What kind of crowds come out to see you?**

B: Pure excitement, enthusiastic crowds.

S: No, no, no, this will be good for people who have all these conceptions about Chapel Hill.

**MRR: Is it hard to play and attract good sized crowds when there are so many other bands playing locally?**

J: We get the shit end.

S: We get no respect whatsoever, not that I think we deserve it just because we play music. But we will always play first, we will always be told we have to stop early...

J: And everything will always break.

B: We'll take shitty sound, we'll take shitty pay.

**MRR: Was it like that this summer when you toured up the East Coast?**

Everyone: No.

S: It was a lot better, the whole thing was great. We only had one show that wasn't that great, but it was still better than shows here.

L: Just traveling around was great.

J: Yeah, we got the royal red carpet.

S: We did. We got treated good, and by treated good I mean, people watched us and were nice to us.

S: It varies in Chapel Hill, too. It just depends, its different every time we play here.

L: I'm always down on Chapel Hill you all know that.

S: Yeah, Louis has always been down on Chapel Hill.

B: This whole place is fucking arrogant.

S: I don't know if it is more than any other place though.

J: We're gonna be around unlike some of you might. (laughs) The sound justice.

S: Well, all the bands that are getting famous and everything are perfectly nice to us though. Its just that we get treated like shit when we play.

**MRR: I think crowds are worse than the actual bands, scene-wise in Chapel Hill. I think crowds will try to place a band in a scene before any bands would try to become a part of a scene themselves, but bands do get those reputations.**

B: We got a good reputation of incompetence.

S: We're not reputed as being incompetent!

B: I don't know, I think that is kind of true.

J: Its true we can't get our shit together.

S: What do you mean?

B: I think tonight is the first time the sound man has treated us with any decency.

J: What I mean is how noone ever has an extra string and all our shit is always broken.

S: Are we going to get into this again? I've seen the Archers of Loaf play with four strings before.

**MRR: So you have out three 7 inches so far, and a couple of them are split with other bands. Do you plan on putting out a full length or another 7 inch soon?**

B: If someone has the cash we will.

S: If someone with money likes us enough.

J: If I had the money, I'd pay for it fully.

**MRR: What was the money situation on your tour? Did you guys**

**break even on that tour?**
J: On the tour, yeah.
B: On the tour we came out $200 over.
J: We had the most incredible luck with a vehicle.
S: We bought a van for $300 from this gospel band who play on yatchs or something. No, they do cruise ships.
B: The van is still going strong.
**MRR: Are you going to try to tour again this summer?**
J: No, not this summer. Some of us have to go to summer school. I'd like to play in short spurts, but not like that.
S: Yeah, we'll be spurting about.
L: (spurting noise)
**MRR: If someone ever did approach you with any type of label offer, would you be interested?**
S: It all depends on who it was. Now we get to that big major label question.
J: It would be nice for this to be my job.
S: But the cool thing is, is that we don't even really have to think about it as being a problem. (laughs)
**MRR: So are you guys still trying to organize that show in Chapel Hill with Assfactor 4?**
J: Oh yeah, someday we will.
**MRR: Do you think having two punk bands will draw any kind of appreciative crowd?**
S: No. There will probably be less of a crowd than tonight - I don't know.
L: I think it will be good.
S: It will be fun. I don't really give a shit about crowd size.
J: It will be great, but we should do it in a punker atmosphere. Maybe do it at a house, or a party, or a smaller bar.
S: Playing houses rocks. I mean Frank (owner of Cat's Cradle) is nice and everything, and the Cradle is a nice place, but I hate playing on that big stage. I hate stages. They make me feel like everyone thinks I'm more important than everyone else. No, they make me feel like...
B: Everyone is always expecting you to do something really awesome.
**MRR: Despite the strong local scene, it seems like playing the clubs still isn't your favorite thing to do.**
S: We are just way too sorry about everything. I feel so bad when I ask the sound guy to do anything for me. I feel like I'm putting him out somehow, and I think they pretty much expect us to be that way. Whenever we ask for anything they get pissed off. They're like - this is supposed to be Rights Reserved the band that doesn't give a shit.
B: I feel pretty much sorry that people have to hear us. (laughs)
S: We stay true to our style of being down on ourselves all the time.
**MRR: What do you think when you listen to your older singles?**
S: I think that we are naturally progressing because we know how to play our instruments now, sort of. I think we are getting away from the silliness a little bit more. I mean, that second record was a fucking food tribute, cartoon record.
L: I still don't want to take this too seriously, that's when the whole rock attitude comes in. (makes a rock attitude face) Write that face down.
S: We are trying to write good songs. I take the lyrics I write seriously. The music is from my heart, from my soul... (laughs)
J: I take it unseriously enough that if someone offered us money, I'd say okay because it really wouldn't matter because I don't want to take... it ...seriously... (stops in thought) Does that make any sense?
B: I'd take it if there weren't too many strings attached to it.
S: We got ethics and everything. I don't mean ethics like you shouldn't steal or commit adultery. I mean that I wouldn't feel good about being on a major label. I get sick of always reading about all the different bands that have signed. I don't think that would be right for us at all, and like I said we don't even have to think about it anyway.
**MRR: So, what do you find yourself writing about in your lyrics.**
L: Scott's personal struggles.
S: Yeah, I guess so. But I try to make it abstract enough that somebody who thinks about it might be able to relate to them, even though they are pretty specific. Does that make any sense?
B: I feel like all the lyrics you write I can pretty much relate to also.
S: We were talking once about how I could never get away with writing a love song. I would just feel stupid with me singing a song about how much I love my girlfriend, and all them standing behind me getting into it, like - Yeah! Scott loves his girlfriend. (laughs) I don't know.
**MRR: So no love songs.**
S: No, we don't write any love songs.
**MRR: Do you have any future plans as far as playing together is concerned?**
J: I couldn't imagine playing with anyone different in this band, or really not doing this.
S: We'll be doing this for awhile.

# .....and then the magic started

**2716 Oberlin Dr**
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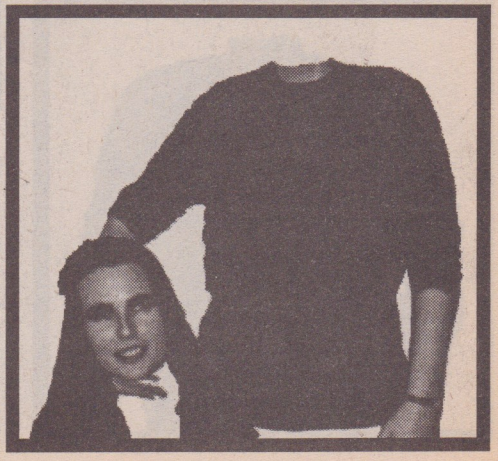
*The latest incarnation of Capital Punishment contains the original nucleus of Dale and Joceylin, and has added newsters Jimmy and Kelly. They are back with a new LP, plenty of enthusiasm and confidence, and are rarin' to get out and do what they've done so well for the last 12 years. Without further ado.....*

# CAPITAL PUNISHMENT

**MRR: Capital Punishment 1994. When was the first?**
Dale: July of '81.
**MRR: Thirteen years later, a new face, a medium face, and 2 old faces... What's going on?**
Dale: Since we last were here, we did a tour and a live LP, plus some comp tracks. Since then we've been working on the studio LP that just came out on We Bite, writing songs since '91.
Joceylin: We're notoriously slow.
Dale: On that European tour, our drummer was there just for it. We then got another drummer, but the singer stayed with us till a couple of months ago. We had been looking around for another singer.... looks like we're heading right to the dirt....
**MRR: Like a fly to shit, go for it Dale....**
Joceylin: Let's start out with the reunion show. Last summer, Ralph decided to have a reunion show of the old line-up, and Mike was up for it...
Dale: It was great, fun, wonderful. It wasn't just about bringing the music and band back, it was bringing these 4 people people together with an emotional connection...
Jimmy: Healing the wounds...
Joceylin: We maybe had seen Mike twice in 5 years.
Dale: We did several rehearsals, and it was crash, boom, bam... like riding a bicycle, you never forget it. It sounded great right from the start...
Jimmy: Sweet.
Dale: People went crazy at the show, a lot of people came down to Fresno from the Bay Area, the club we played at was so impressed at the amount of people we drew...
Joceylin: But Ralph and Laura got evicted because the landlord found out they were planning a huge party.
Dale: And coincidentally, We Bite records had just put out a CD comp of our first 3 releases. We did 4 such shows, and they were all really fun. At that time, Jimmy, who lives in Oakland, was coming down with Mike for rehearsals, and we thought about getting him as singer. Ironically, in 1987 when we broke up after our first European tour, the first guy we asked to join was Jimmy, but he couldn't commit. He used to fill in on vocals before that if Ralph couldn't make a gig or had to leave a tour early. Then 5 years later, the first guy we asked again was him, and he...

**MRR: ...had nothing to do...**
Dale: ...was done with Hell's Kitchen by that time...
**MRR: Thank god...**
Dale: So we told the old singer, Harvey, that we got a new one and he was unhappy about that. The label suggested we put Jimmy's vocals on the already recorded LP at West Beach. I thought that was a good idea because I think Jimmy is a better singer and it would sound good. Where the rub comes is how much should the artist serve his art, what lines are you going to cross. Some people felt that if you hurt someone's feelings, you've crossed that line. I felt that my bottom line was being happy with the final sound. Since the label was willing to pay $1000 more to make it sound the best we could, we went ahead . As a compromise, instead of having Jimmy do all 12 of the songs, we left Harvey on the songs that were his trademark songs and have an album with 2 singers on it. The label agreed...
**MRR: Did Harvey write any of the songs where his vocals were replaced?**
Dale: He helped in writing on 2 of them. The ones we left his vocals on were the ones he had a major hand in writing, where he wrote all the lyrics, songs he got a lot of joy in doing. We felt that was a good compromise.
Joceylin: There were 2 other songs that they had co-written...
Dale: ...where Harvey had contributed a few lyrics. When we got Jimmy on the LP, we were so happy because of his technical ability due to his experience. Jimmy played 40 gigs on each of the Hell's Kitchen's European tours, which is 80 gigs in 4 months, about 3/4 of the gigs Capital Punishment did in 12 years. I guy can learn a lot in 80 gigs.
Jimmy: It's not like working for me, it's just fun.
**MRR: You've been related to this band for years, too.**
Jimmy: I was there even before Ralph and Mike, at the first Capital Punishment practice, roadied for them for 4 years, learned to sing like Ralph by subbing for him at times.
Dale: At the same time that we replaced singer X with singer Y, the drummer had left too. So we asked Kelly, which is also ironic, because in '87 when we originally asked Jimmy to sing, we had also asked Kelly to drum. He was busy then too, now 5-6 years later, they both joined up. They had time to follow their dreams and were ready to do this.
Jimmy: I wouldn't call Hell's Kitchen a dream.
**MRR: I didn't say that!**
Dale: Kelly had



played in some of the early Fresno punk bands, like Ovum Pus...
Kelly: We did an interview with you on MRR Radio in 1982.
Joceylin: And played in My Three Sons.
Dale: And the main band he was in was Burnin' Bob & The Big Boys. We used to watch him play then and say "If we ever lost Mike, this is the guy we want to have!"
**MRR: You watched him grow up.**
Kelly: They did with everybody at this table!
**MRR: So now you have it, the LP is out, and what comes next? You're a Fresno band....**
Dale: Although when we get outside of California, they always call us a San Francisco band!
**MRR: What keeps you going?**
Dale: It's fun, it's enjoyable, it's a blast.
Jimmy: Still love punk rock!
Joceylin: Masochism. We want to be the oldest punk rock band.
**MRR: There aren't too many that pre-date you guys now, who have been going continuously.**
Dale: I always think about the bands that were on the first MRR compilation, *Not So Quiet On The Western Front*, look on that list and see who's still together. MDC, maybe 7 Seconds, who else?
**MRR: I can't think of any others. It's between you and Dave to see who's gonna drop first.**
Joceylin: I think Dave might be a few years younger...
**MRR: It's great that you're still enthusiastic, but are going to get out on tour a bit more or are you still...**
Dale: We're chomping at the bit now to do gigs because we have a really good live band, we're through our song writing and recording process...which was only supposed to take a year but took three.
**MRR: What do you sound like now?**
Dale: Some guy called us post-punk, I think of Joy Division and Siouxsie, but I guess that's an old definition. Maybe he meant modern punk, something like Bad Religion or something like that. I don't think we're anything like that, but maybe it's that kind of a deal. I don't know.
**MRR: Other people who've heard you say it's like early Capital Punishment, which is hardly post-punk.**
Jimmy: It has a lot of tints from old Capital Punishment. What brought me back was hearing the tape, it really kicked my butt.
Joceylin: That's what we want to do; I don't know if we're achieving it. But with these new guys, I know we'll be writing even better material.
Jimmy: One of the new songs is pretty punky.

Chain of Mistakes

Seems like yesterday
It's been twenty years
Still got dues to pay
Still got all these fears

My heart was set
This chain never breaks
I would never make
Those same mistakes

I'm a chain of mistakes
The pain that it makes
Follows me, year after year
I say to myself
Take care of yourself
Let me out of here!

Valley of shadow of death
By the dashboard lights
Ghosts of my parents and kids
All through the night

Tortured by my daughter's faults
Haunted by my father's sins
Through the revolving door of mistakes
Again and again and again

I can't forget the past
Or what's in my youth
No more mistakes
It's time to face the truth

Reflections cast on a wall
Shackled to my strife
Gotta Bet my ass in Bear
I try to run but I'm chained to my life

**MRR: What is it called?**
Dale: "Chain Of Mistakes".
**MRR: (laughter) Oh, and what's that about?**
Dale: Personal life experiences, not band stuff!!
**MRR: What do you think about what you hear nowadays?**
Jimmy: There's a lot of bullshit going on now. What's happened to punk rock? I don't even go out to shows I'm so bored with it.
**MRR: Lots of people feel that way.**
Dale: Since I don't have a CD player and wouldn't spend $16-20 for one if I did, my only window on the musical world, besides reading MRR or something, is MTV. I've been surprised at the success of some bands that we played with years ago when they were just struggling garage bands. Whether their success is morally right or wrong is another question...
Joceylin: We're pretty out of touch in Fresno.
Dale: But I think there is a renewed interest in punk and hardcore, judging by shows we do go to.
Kelly: I don't get out, I just go to practice. Most of the shows there are not in our vein.
**MRR: Any punk bands still happening in Fresno?**
Dale: A few, but not the way it was in the 80s. Some of the older bands have reformed, doing some shows, like Sad Boys and Harsh Reality, who just had their reunion show a few weeks ago.
Joceylin: Really fun!
Jimmy: And Burnin' Bob.
Dale: It was great to see them, and a lot of these guys hadn't been onstage for 5 years.
Jimmy: I thought they were all dead!
**MRR: Why don't you guys mention a bit about what has turned you all on or off over the years, musically speaking.**
Jimmy: I like things like 999, then more into the L.A. sound like Circle Jerks. I was so happy to have played in Europe with D.I. and Rikk Agnew. The Adolescents, Descendents, the sweet side of punk. Being in a band and touring can make you jaded, though. There was a band from Germany that I saw in Holland called The Rubbermaids, the sweet side of punk...
**MRR: What does 'sweet' mean?**
Jimmy: Melodic. They were a really good band, and I've been playing their tape constantly for the last 2 years. It's the only thing that really rocks me.
Kelly: I find myself to be a heavy jazz listener. I've never owned a punk rock record. But it was being involved in the music and the ideals of it... I've been in jazz bands, but the physical part of playing punk rock is what I like... Although, again, the Adolescents are the ones that

really turned me over.
Joceylin: I was into the decadent bands in the 70s, Iggy & The Stooges, David Bowie, Roxy Music, glam stuff, anything that was shocking. When Dale and I got together, we were pretty much into Blondie and new wave stuff, Ramones. We did a Blondie kind of rip-off band for a while, with a little blond girl singing. It was called Altered Features.
**MRR: That's the kind of dirt I want to hear.**
Joceylin: Everything under the sun was called New Wave but when it began splintering, we decided to do something harder and more fun, so we got together with Eric Sutta and Keith Johnson to form the first Capital Punishment. A lot of our influences were like the Varukers, Discharge, DKs, Minor Threat—they're still my all-time favorite band.
Jimmy: Minor Threat rocks me to this day!
Joceylin: We liked the ideas behind them, even though we weren't straight edge...
**MRR: I'll say!**
Joceylin: How did you know!?! Anyway, we liked the idea of having a platform. I don't think we were ever preachy, but we like to throw our ideas out. MDC set themselves up to very high standards, hard to live up to standards, and we never wanted to do that... because we couldn't live up to them! (laughter) So we stayed on with political and social commentary, and still get shit. We could disappear for year and when we'd come out we'd hear some kind of thing coming back to us, "You didn't let us borrow your amp." That still happens to us. It's unfortunate that people feel we should be a guiding force. We're not that any more, but people are still trying to put us up on that level. And if we don't walk them through it or put enough of our energy into what they're doing, then we're in trouble. They don't understand that because of our age, we have so many other things to handle. Dale has 2 kids, 20 and 18 now.
Dale: I became a grandfather a couple of months ago.
Joceylin: And I got to see the baby being born. Anyway, people are still pretty tight with us there and we have to toe the line in Fresno and are judged by harsh standards. When we were doing "member arranging" recently...
**MRR: That's a nice way of putting it.**
Joceylin: ...we were very controversial and people had very strong opinions as to whether we, as a band, should replace other members. That was shocking to me cuz I had never looked at it that way. I was surprised that people cared that much, but it also hurt my feelings.
**MRR: I can relate. If that's all people have to talk about, they must be really bored. But on the other hand it is flattering if people consider you community property.**
Dale: But there are always a group of people who have some ax to grind because of some prior offense years ago, so when they see you stumble they're always right there to criticize you.
Joceylin: But hey, we probably criticized them over time too.
**MRR: So you provide a needed social function, that's good. How about you Dale, trace some of your musical interests.**
Dale: The last few years I've been really getting into 50s rock'n'roll, instrumentals, R&B, rockabilly. I love all that stuff. I don't think it's influenced our song writing...

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Joceylin: Oh yes it does. Very much.
Dale: If it does, it kind of unconsciously works its way in there, but when I'm at home listening for pleasure, I'll listen to 50s rock, make these guys listen to it, but then I may get on a disco thing and we'll dance. I have wide interest, too wide probably. Classical, country & western, sad sappy truck driving songs. As far as punk and hardcore, we covered it earlier, the early 80s British punk bands and Southern California hardcore bands. I just finally reacquired the Adolescents first LP with "Kids Of The Black Hole". That is such a wonderful song it brought tears to my eyes.
**MRR: On the lyrical side, has it changed over the years?**
Dale: I think we're still singing about the same thing, topical news, wars and regimes, struggles of groups of people...
Joceylin: We have a song about Bosnia and 'ethnic cleansing'...
Dale: ...and we sing about broken families, hardships that people go through...
Jimmy: Dysfunctional families...
Dale: ...relationships between parents and kids, more than peer group troubles.
Joceylin: Though Ken Sanderson said in his review that we had "Inventive but mildly cliched lyrics", whatever that means. But really, he's been so supportive of us, booking at Gilman.
**MRR: He is a sweetie. But you have to take into account that he is in a band called Nuclear Armed Hogs! (laughter)**
Dale: But you know, as time goes on and you gain experience and knowledge over years, you try to put that into songs, and a certain innocence is gone. We're kind of stuck in a place where we might be becoming the very thing we were against 15 years ago. And I could see how some new, excited band might see us as something they don't want to be like.
Joceylin: Oh, I don't think that's true. Bands strive to be successful, try to play. There's a paradox between the guidelines existing in being a punk rock band and how far can you go. I don't think we've ever crossed over those boundaries. The worst thing we ever did was play a show at the Stone and Omni, not pay-to-play shows, only a $3 door. We caught such hell for that.
Dale: I take that with a grain of salt. Look, we're all only human and not perfect. Talk is cheap and everybody has a right to criticize things, and we have a right to pursue our dreams too.
**MRR: What are your dreams?**
Dale: To be successful in this band, play lots of shows and play real well, to have good turnouts and be paid fair and square, have fun and stay true to our ideals. We want success on our terms.
**MRR: One of the things that's held you guys back was that you couldn't tour that much.**
Joceylin: That's still the case.
Dale: And we've never had the record sales or 'hit' record.
**MRR: I think that any band that sticks around for a long time and tours frequently will eventually get to that point of 'success'.**
Dale: I guess that's one of the things that's 'on our terms'. (laughter) We're doing what we like doing and have a really solid, powerful live band, and...
**MRR: ...and you're ready to kick some ass!**
Dale: I sure hope so!

# THE HATES

***Christian Arnheiter has been the backbone the the Houston, Texas punk band The Hates since 1978. Plugging away ever since then, we thought it only appropriate to fing out what's going on with this vastly underappreciated outfit. Tim Yo***

**MRR: When did you first get the idea of starting The Hates?**

C: Back in 1978. We kinda saw all these punk bands coming out like the Sex Pistols and all this and we wanted to give it a shot

**MRR: And you started doing local shows...**

C: There was this club called The Island and they weren't doing too good being a rock'n'roll club. At the time there was Legionaire's Disease, Really Red and The Hates. They all put their bands together and it just seemed that all of them kinda hit the club owner at the same time to start putting on punk show. He wasn't too crazy about it, but when a punk band would play there, they'd get a good crowd and when he'd put rock'n'roll on there, no one would come out.

**MRR: So these bands started about the same time more or less...**

C: Exactly at the same time there in Austin there was a club called Raul's. There was also a fanzine there called *Sluggo* and there was a fanzine here in Houston called *The Wild Dog*. So it seemed like there was a little bit of everything. We were even doing a punk radio show on the Pacifica radio station called "Destroy All Music". And The Dills came to Houston and The Zeroes came up too, kinda started getting the taste of seeing California bands and The Clash and Iggy Pop and The Dead Boys. Then The Buzzcocks came and 999. Even mainstream record stores started buying a bunch of punk 45's and selling them in their stores. So a lot of people started getting turned on by this kind of music and inspired by it.

**MRR: When did you get out a record?**

C: We put out our first 7" record in 1978.

**MRR: What happened with your band after that?**

C: The original band broke up after our second EP came out. Even though they'd broken up I had some studio cuts left over which were "Not My Time" and "So What?" and some live recordings of "Houston" and "Science Fiction", That was our third EP. Glen, our drummer, moved out to California, and Robert left for college and we got ourselves a second line-up which was Paul Minot on bass and Laurance Baker on drums. And that is when we put out that LP.

**MRR: And that was around what year?**

C: That was around '82 and then after that, that line-up broke up and after that it changed so often it's kinda hard to document

**MRR: But did you actually continue being a band throughout all those years? Did you guys ever go on tour?**

C: Yes, we still were a band, but we never played outside of Texas.

**MRR: Why is that?**

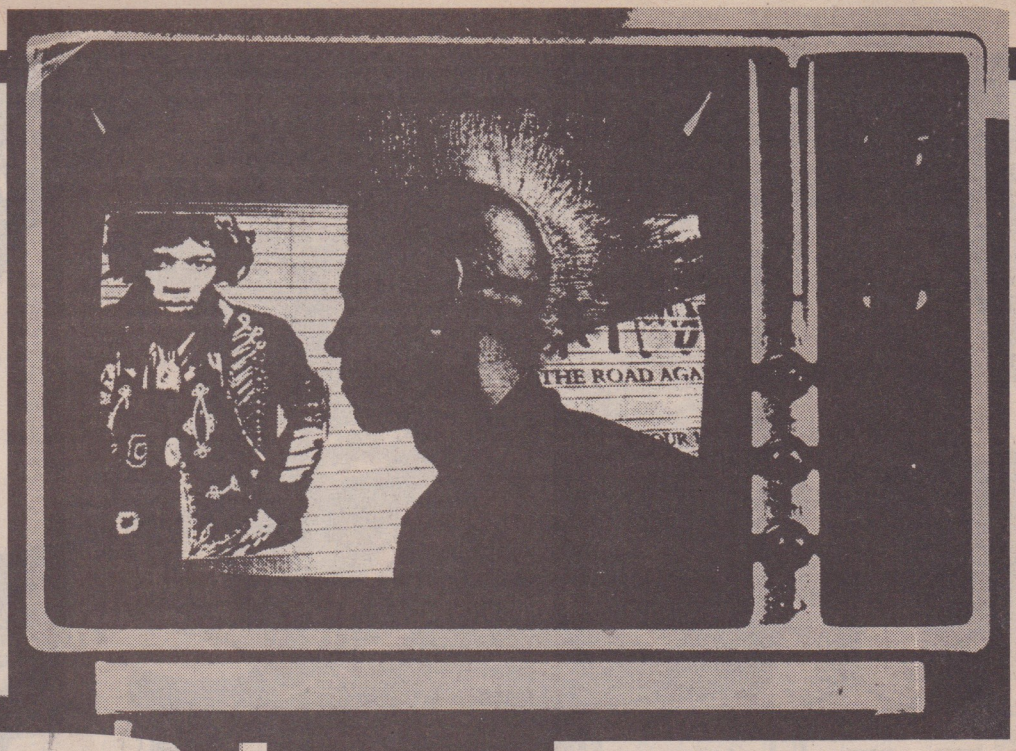
C: Just didn't have any connections!

**MRR: So lately, you have a new release, right?**

C: Yeah! Texas Insanity on Faceless Records.

**MRR: And there's a CD out of Germany?**

C: Well, what actually what happened is that they read a review that you did about the cassette we put out called *New*



*World Oi.* So they wrote to us and they liked it and they wanted to know if they could release it and I said: "Sure! No problem!" So Bullet Records in Germany has released the *Contamination Disc* CD of that plus they tacked on our first three records which have been out of print for years.

**MRR: So how would you compare your sound now to the early stuff?**

C: Well, I don't think it has changed much, but I heard some people say that we've gotten faster and it seems like it's a mixed blessing, Some people like our older material and then some people are really into the way our last two recordings sound. I think we're the same, but I've been trying to develop a lot more guitar parts some. And then the recordings, engineered and produced by Dale Brooks and Paul Minot, were done in their studio as opposed to the recordings that I did before when I had to pay for the studio time and it was very limiting. For instance, I paid for only three hours of recording. And with these people, we just go in there and we record for two days as opposed to the three hours. And then they sit back and they mix it for as long as they want to, On our first recordings there was nothing, no delay, no reverb, nothing, just a real sparse type of production.

**MRR: Do you play out live?**

C: Oh, yeah! We've played a lot more often recently. But the only thing that is kinda bad is that when we first existed, we'd be playing only at The Island, which was a punk club, and nowadays we play at these rock clubs. For instance, we're playing this week at a club which sponsors more of a rhythm'n'blues type of thing. We just kinda co-exist at these clubs. There's no real scene in Houston. You play at a metal club or a blues club.

**MRR: What's kept you motivated to keep doing this?**

C: I don't want to sound like I'm living in the past, but I'm a real big fan of 70s punk music, and I to this day still listen to tons of tapes of that kind of music. One thing about still existing is getting the opportunity to look back at what I've written in the past, "Gee, I wish I had taken more time to write this or that song." and I'm really proud of some of the lyrics I'm writing now. I have song called "Rich Man's Government" that criticizes political corruption. Another song is about the way religious leaders act. When we first came out, we had a song about the Guyana tragedy, the Jim Jones thing. When people hear it now, it relates more to what David Koresh was doing. Same situation, different era.

**MRR: So punk remains vital for you?**

C: Yes, and some people think we're a new band. It's a whole process of education.

**MRR: How old or young is this band?**

C: Our drummer, Screech, is 18, and Dave Deveant on bass is 21. And I'm 38. I don't try to turn musicians into what I think they should be, try to influence their tastes, but it's great that our bass player is really into The Ramones, etc. He genuinely is into punk, believes what it's about, and understands what's wrong with some of the styles today. People today aren't going against the system, aren't questioning things, walking around in their sportswear. They have no idea of what a guitar, bass and drums should be doing.

**MRR: Do you think the current band will ever go out on tour?**

C: It's not feasible right now. Maybe Bullet records can help us click over in Europe.

**MRR: You can book a tour yourself.**

C: I write to people sometimes, but I never hear back.I think I haven't connected with the right people. I'm still trying to make it happen.

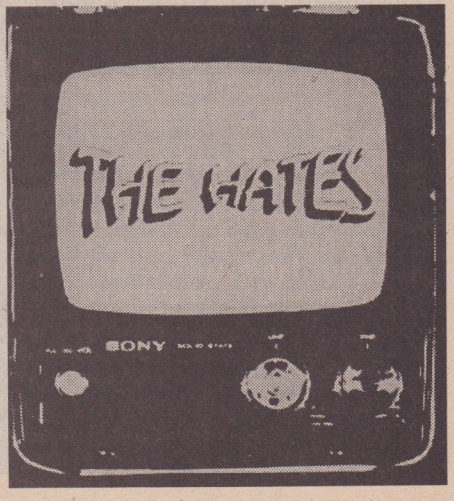
**MRR: Do you have a regular job?**

C: Yes. I work for the City of Houston in the Design Division, I engineer and go out and do surveys for water line construction. Been doing that for 10 years.

**MRR: Any future recording plans?**

C: We're going back into the studio in April to finish recording our next release entitled *Greatest Hates.*

**The Hates can be reached c/o Christian Arnheiter, 4200 W 34th #9, Houston, TX 77092. Their CD is $10 plus postage, the cassete is $8 plus postage.**



# HUMUNGUS

WITH EX DEAD BOY CHEETAH CHROME

*This interview took place outside of Catal Huyuk, Houston, Texas with Cheetah Chrome and members of Humungus. Many thanks to the guy who let me in so I could get this and to Suzanne Wright for transcribing this. Interview by Don. People present: Cheetah Chrome (C), Joe (JD), Nicki (N), JR (JR), John (J).*

MRR: Cheetah, how did you get started playing Rock N Roll, how did you go from Ohio to New York?

C: The Cleveland club scene was Top 40 oriented so I had to play in a lot of bad Top 40 bands in High School just to make money. Um, to rebel against that I learned all my favorites - The Stooges, NY Dolls, Alice Cooper, and stuff like that but they wouldn't let us play that at the bars. And plus everybody else in town was making too much money, it was 1973 and I was making $125/week just by playing in a band, ya know, I mean that's like $300-$400 bucks a week now and I was in High School, but in order to do what do what I really wanted to do I had to move to New York ya know.

MRR: What happened in New York, how did you go from just got in from the train to Madonna's record label, Sire?

C: There's a big gap between us and Madonna. At the time it seemed like a good deal.

J: Wasn't Sire doing some other kind of punk shit?

C: They did The Ramones, they were doing Richard HellL, Talking Heads. they put that shit out all at once. I really can't explain what happened there, I mean I know but at the time our options were, uh, we didn't have a lot of options so we just took the one that would get our product out in front of the people the quickest.

MRR: What was the band chemistry like?

C: When we were in Cleveland, we were like a street gang - all five of us against the world. When we got to New York the record company gave them all the stuff they needed. They weren't hungry anymore.

MRR: What was it like after the Dead Boys? Were you doing?

C: A lot of heroin (laughs) and screwing around with a lot of groupies, that kind of thing.

MRR: Did you ever record with anyone else from then, anyone from the Dead Boys?

C: Oh, no.

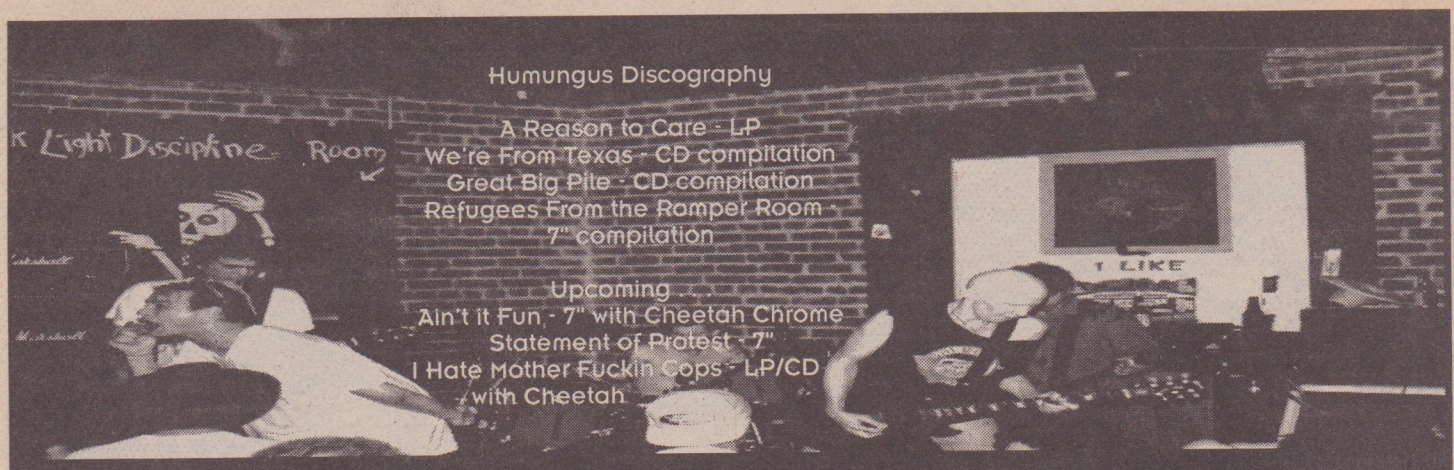
MRR: Were you on any other recordings, any compilations or anything?

C: I did like Ronnie Spector's first album, which I was real proud of. I've done a lot of sessions that I had fun doing. I've done a lot of tapes of my own that I'm real proud of. The Ghetto Dogs thing that just came out is one of the first things that's been released because that had the spirit I was looking for. I was never satisfied with the way the tapes came out. I got stuck with like somebody producing the tapes a couple of times and the guy, and finally it was like I went in paid for the studio time, produced the tape myself, you know, I called all the shots, and it came out and I mean that was the Ghetto Dogs thing and I'm real proud of it. Nobody in the band had any complaints.

MRR: Weren't the Ghetto Dogs also on a compilations?

C: Yeah, that was in New York; that was the second Ghetto Dogs. That was like I got up to New York and I wanted to put a band together and I couldn't think of a name, and I said hey what the fuck I'll use Ghetto Dogs, that's a good name. I had no idea at the time that those four songs would come out on the EP. The bass player died that's why we put it out.

*(more of the group joins in conversation at this point)*
MRR: Alright. So, Joe, what were you up to before Humun gus?
JD: Before Humun gus was Sik Mentality, before that was Any Three Initials (A3I), with Will Shatter from Flipper, and a couple of guys from Bad Posture (Emilio Crixell/bass and Mike Maraer/drummer. We did an album for Subterranean called *Ruins Of America*. I think we did that in '85, we did a tour around that time. The deal kind of fell apart, me and the rest of the band wound up moving to Texas and Will stayed out there (San Francisco). Shortly after that Will died in San Francisco, and our drummer died in New York, both heroin overdoses. I was just down here (Houston, Texas) and I met up with these guys Sik Mentality, a punk thrash band. I started playing with them. They were the most hated band in town so I figured that's my band. I swear to God everyone I met said "those guys stink" and I started to like them more and more, the more negative stuff I heard. We did an album, ya know, self produced and put that out. That fell apart; well, it lasted a few years, we did real good around here. Me and the drummer (Sean Riley) kept playing and we met up with Nicki. Well I'd known Nicki about 10 years, I knew him out in San Francisco and stuff, he actually filled in singing with Sik Mentality. One night we had a gig on Fat Tuesday in New Orleans with Gwar. We needed a singer and he filled in and we told him we were getting something new together and was into it, he (Nicki) liked the way me and Sean played and we had been friends and we just started out as Bent, but then we found out there was a group from New York called Bent so we changed it to Humungus. We've been through about dozen bass players and kind of got a revolving line up (2nd guitarist, not second guitarist, etc). The drummer, things didn't work out with him, we got a new drummer, got rid of him. Me and Nicki have been the same. Now we have John on the drums and JR from Sugar Shack and he was in a Houston band in the early eighties, the Party Owls, a great band. Now we are a bunch of friends playing good punk rock music. We just cut a record. We had one song on a compilation because this other Houston band booked us the studio time (we were so out of it, we couldn't get it together) and the next thing you know this guy wants to put our record out. It worked out real well for us and since then things have been going pretty good.
MRR: So, sounds almost like Humungus is some sort of living, breathing encyclopedia of punk history?
JD: Sort of, Nicki has been in a bunch of bands, I've been in a bunch of bands, JR's been in a bunch of bands, John won't admit it but he's been in another band, so I mean, Nicki's been playing punk longer than I have, since late '70's, I've been playing punk since '80 in a couple of unknown bands in San Francisco before A3I. Been around, seen a bunch of things, well, not as much as Cheetah (laughs), but quite a bit, different things than Cheetah. Before and after A3I, the bands were more hardcore oriented. A3I was more rockin' - than thrash.
MRR: So, how has recording with Cheetah been?
JD: It's been great. It's been a wonderful experience. It's been cooler than I imagined. The whole way it just came about was pure fluke. We went to New York, flying to New York to play the Independent Music Festival at NYU and me and Nicki had been talking about a cover song we wanted to do, we kept changing our minds. Nicki was like "Man, I know what song we got to do, we've got to do "Ain't It Fun" by the Dead Boys and I was like "yeah, cool, cool, that's a great song, I'm all for it." So we spent like an hour and a half talking about doing this song - there was nothing else to do on the plane. We get to New York, that night, Nicki hooks up with some people from Houston that live in New York and he goes out partying with them. He comes back the next morning, "I met Cheetah Chrome man! He said he wants to play on "Ain't It Fun" with us.
*(Nicki walks up)*
JD: I was just telling them how you met Cheetah.
MRR: We were just talking about it. Let's hear your version of it.
N: Yeah, well we were in New York and I was hanging out with a friend of mine, Kim.
JD: We talked about it for like an hour and a half on the plane on the way up, it was so fucking weird.
N: Oh, yeah, I see what you're saying. Well yeah we were talking about it and I went out that night and I had been listening to my Dead Boys album before we left and saw "Ain't It Fun" and I really wanted to do that song, I was talking about it on the plane the whole way there, like I was telling him "Man, we've got to do *Ain't It Fun*" you know and then now we got Cheetah doing it, it's a lot better than playing it by ourselves.
JD: He met Cheetah and Cheetah's like, "Yeah, I wanna play" and Nicki comes back and tells me that he met Cheetah and Cheetah says he is going to play on it with us and I was just like, "Right Nicki, sure" (laughing).
C: Oh, I've known Nicki for years though, you know.
MRR: From where?
C: I used to go out with a girl he used to go out with and I've met a lot of mutual friends. There are also a lot of Nicki Sicki stories floating around out there. Verbal Abuse did very well and he's a funny guy. People remember him when he goes somewhere. They talk about him after he leaves.
N: (Laughing)
MRR: Then what? Ya'll got back here and contacted someone from a label or what?
C: Well no actually they called me.
N: Actually when we got back to Texas we still had no




way to get a hold of him except for my friend Ronnie.
C: Ronnie was going to be the drummer in my band. He handed me a number on a piece of paper with all the information on it, he gave it to me and I was on the way out to my mom's house and I took it out there and left it there, and came back into New York and I saw him again and he goes, "Did you call those guys?" I said "No, I left it at my mom's, but I'm going there again tomorrow, I'll pick it up and bring it back" I got it again, came back and somehow Nicki got my number because Ronnie's got my number, then Joe got my number.
MRR: Where's John?
C: I think he's setting up for the show.
MRR: OK. Hey, JR! JR!! JR!!! JR, don't wander off I want to get you in on this too in a second.
JR: Oh yeah, I play bass for uh, Cheetah Chrome and Humungus.
MRR: And before that you were in . . .?
JR: I'm still in Sugar Shack.
MRR: Oh, OK. It's kind of. . .
(at this point there is a garbled discussion over the name of the band)
JR: Cheetah Chrome And Humungus.
C: No, it isn't. It's Humungus With Cheetah Chrome.
JR: That's the only reason I'm playing bass. Well, not really.
MRR: How did you get involved with Humungus at all?
JR: Uh, Nicki and Joe and I have been long time friends. They have been needing a bass player. I saw their show. It sucked. It was like the guitar player was playing bass you know, no soul., just . .
JD: We had the heavy metal line up, man.
C: (Laughs) Who's the best heavy metal bass player in Houston?
JR: I'm not.
C: JR!
N: (Laughs)
JR: Sugar Shack has been looking for a drummer for the longest time, so you know I decided to play with these guys, friends of mine.
MRR: So, if Sugar Shack was to find a drummer, you know, would you . . .
JR: Oh, we found a drummer now, but it sucks because now I'm in two bands. I don't know what to do.
JD: Work hard.
MRR: Yeah, really.
JR: For what?!
MRR: So, how's the record going. Recording OK?
JR: We already made, we already got two payments from sales so I guess that's good.
JD: What, Sugar Shack's record, *Charmer*?
JR: Yeah, *Charmer*, then we're going to put out another album, a new album.
MRR: How has recording with Humungus been?
JR: Oh, recording with Humungus? It's been fun but it's been long.
*(group garble re: recording experience, everyone talking at once)*
N: We did Eleven songs.
JD: Some Humungus songs, some Dead Boys songs.
MRR: So what's the best part of everything that's been so far? Tell me about the record that you already have out?
JD: Buy it.
MRR: There you go. Two word statement. The new record. . . it's been. . .
N: We only have one record out right now.
JD: One record, three compilations.
MRR: How long has Humungus been together? Two years?
JD: Maybe a year and a half. Our last record was pretty good, it's different, it's got some slow stuff, some fast stuff, good lyrics, it's not just pure hardcore.
N: Our songs are still pretty much the same as the first album.
JD: Well, yeah. I'm talking about the first album. The new album, our stuff is pretty fast and hard.
N: There's some Dead Boys stuff.
JD: There's some Dead Boys stuff. Cheetah's stuff is kind of rockin' Dead Boys style, a kind of older punk style. It's gonna be kind of weird.
MRR: So, is this still going to be pressed up as a seven inch?
JD: A seven inch. . .
N: A seven inch and then later on . . .
JD: If we get enough material we'll do a seven inch first...
N: Two songs . . .
JD: We'll also have a guest appearance on one song - Allison from ManholeE.
N: Hopefully.
MRR: Vocals, right?
JD: Yeah.
N: We want to do a dual vocals kind of thing, Nausea style or something, it's hard to get together with her though.
MRR: You already told us how you met Cheetah and how he came. Now he's down here and is everything clicking?
JD: Yeah, we talked to Daryl at Sound Virus Records and we talked to him about Cheetah coming down here and that we wanted him to play on "Ain't it Fun". Daryl said he would help to pay to get him down here. Daryl was going to New York for the NMS and so we set it up for Daryl to meet up with Cheetah in New York and set up the reservation to get him down here. So basically, Daryl met with him up there and we set a date, got the tickets, Cheetah got on a plane, and came down. We went to the airport and there he was.
JD: He was going to stay a week and record one song and

he stayed here three weeks and now we've recorded an album.
N: And thought about coming back.
MRR: So, Cheetah, how have you liked recording with these guys?
C: Well, it's been a lot of . . . we've gotten to know each other a little bit better, it's like they sound like we've been together a hell of a lot longer than we have. This is the last time I want to do most of those Dead Boys songs, any of those Dead Boys songs; not most of them.
N: 'Not anymore', huh?
C: No, if it's good enough I feel like I can just close the book on it. So, I've just been having a good time. These guys have a good mix going. Sit down and get it right.
JD: You know, Cheetah came in at midnight on a Wednesday, and we played a gig Friday, a day later basically. We practiced one time.
C: That was at Emo's right?
JD: Yeah. I don't know what you thought about the show, but we thought it rocked. It was packed, the place went nuts. From then on it was like all of the sudden you know... The first day we were all kind of feeling each other out and then we played that show and . . .
C: The first day at the studio we were not really feeling each other out, we were partying. (Laughs) John luckily got all of the drum tracks down and then we did every thing over just like that. He's got to do some vocals over. It's real tight. It's got a lot of balls man. Actually, a couple of songs were on our (Dead Boys) second album, like "Ain't it Fun", which I thought sucked on our album, I mean it sounds the way I wanted it to on this.
N: I love the words, I just thought they were great lyrics. That's pretty much the whole song to me.
C: Peter Lofner was the first person that I knew that I was really close to that died, you know, me and him wrote that song together, so it was kind of heavy to me. That song means a lot to me. A lot of the other Dead Boys stuff like "Sonic Reducer", Joe plays the leads on that because...
N: That surprised me.
C: ...you know he's got some new ideas for it and he has fun doing it. I wouldn't have as much fun do that. The way it turned out he had a bunch of great ideas, I could just listen and help build it.
MRR: Kind of like breathing new life into an old dinosaur.
C: Exactly, that's what I couldn't have breathed life into because I've played that song too many goddamn times.
MRR: Kind of like clock work, you don't even have to think about it?
C: Well you know, like a lot of the other songs like "Ain't it Fun", I enjoy playing, "High Tension Wire", "I Need Lunch"...
JD: "Not Anymore" . . .
C: I love playing that one but "Sonic Reducer" just does not do anything for me.
N: Yeah, we just had to do that one because that is the punk rock classic.
C: I know, I know. That's the one that is like my ball and chain. Hopefully, I will write a better one soon.
N: When we were going through the songs and picked out the ones that we were going to do I didn't really give a thought about the music, it's all good. I just picked out the words that were more suited towards how I felt.
JD: Like "Ain't Nothing to Do", that song turned out great on the recording. We pumped that one up, it rocked.
C: Like a lot of the solos like I did now like I did when I started doing Dead Boys reunion shows. I didn't have to play like off the record anymore. So I was free to change anything I wanted to but I never recorded them that way. This time I recorded them really close to the way I was doing them live on the last tour.
MRR: So on the record, are there going to be any "Flamethrower Love" or "Caught with Meat in Your Mouth"?
C: No, no dick songs. We don't want to do dick songs. At the time they were fun and everything but the world has gotten a little more serious since then. I'm glad because they were just plain old rock n roll songs, like Aerosmith writes like rock n roll dick songs but at the same time, there is a hardcore influence and the lyrics are important.
N: Yeah, there were some important lyrics in that album.
C: Yeah.
N: "Ain't It Fun", to me those were the most important lyrics.
MRR: That's a song about being homeless or something right?
N: No, it's a song about doing drugs.
C: A couple of nights in New York we didn't have a place to stay.
MRR: How do you feel about the new material and the imminent release coming out?
C: Oh, the Humungus thing?
MRR: Yeah.
C: I feel really good about it I mean I wish I was playing out more with Humungus ya know, but the whole thing is what they want, what they should do ya know. I was real happy with the song I wrote; I just wish I could have made more of a contribution to the songs they wrote, but that can work out down the road.
MRR: Speaking of down the road, what are your plans for the future?
C: I'm just going to go over to Nicki's, going over to Joe's, going to the airport, and going back to New York. Musically when I get back to New York, I'm going to do

a couple of tracks of this thing I am working on - my solo project. I'm going to England to produce a band. And then when I get back from that, I'm going to see how far along the Humungus release is. Then we should start rehearsing together and go on tour. Back it up. I'd love to go on tour with these guys, it would be of fun. If I go back to New York and put together my own band, I'll end up with a bunch of people who want to be on MTV, ya know and it will drive me nuts on those 12 hour drives, where as these guys don't.
MRR: New York is kind of a hard place to find good people to play with?
C: Yeah, because every jerk in the world thinks he can go up there and make it easy, thinks he's gonna get a rich girlfriend and a mansion; thinks to himself, how can they resist me? Hey real easy (laughs) There's two or three million of you and down in Hollywood it is even worse. If they don't get it into their heads that they have got to know how to play their instruments, and think with more than just their dicks, they ain't going no place in the music business. I was heartbroken to find that out. It turned out to be true. My life got to be a little bit more even keel once I did know that but . .
*(after the show, in Joe's van with Joe, Cheetah and John)*
MRR: Alright, John, how did you get involved in Humungus?
J: Well, I don't really remember the last 21 years of my life and the first memory I have is just walking down Westheimer and I ran into Nicki.
JD: We thought he was kind of cute, so we asked him to play.
C: The first thing I heard about Nicki Sicki is how bad his feet smell. I lived with this girl who used to go out with Nicki when she lived down here and she was like man, Nicki's feet, man . . .
*(at this point, the recorder was turned off for some reason, the interview starts up again with another subject, even worse than the smell of Nicki's feet)*
JD: The trip to New York was just like the final straw. We came back and played a gig with him and John was there it was like "F**k yeah we still need a drummer, call me tomorrow if you want to play" and he called me and we got together the next day and we started learning the songs.
J: Yeah.
C: He plays great too, like the influences that he has. He does go with a band like Humungus. He's playing jazz and they don't even know it. That's what jazz is anyway, five guys playing different songs together.
JD: We do that real well.
J: Jazz, is basically f**king with each other musically, and we have that connection.
C: Hopefully, the audience can tell when it happens. Nicki as a front man is something else. He's very strong.
J: Now I understand what playing in a band is.
JD: I can't believe he pulled it off tonight.
C: That's just the way Nicki is.
JD: He couldn't even talk but. . .
C: But that is his right, he could play and that's what it takes to be Nicki Sicki.
JD: Well, I can't say anything about that, he can do whatever he wants as long as he pulls off playing. It sounded good tonight.
C: I don't know if he could do that six nights a week or not but... but he doesn't want to do that six nights a week. When he is on his own turf, he can party as much as he wants to.
JD: Well, that's the thing you get him out of town and he is not like that. Emo's was great because people were jumping around and going crazy but I just had so much fun tonight.
C: Tonight was our night.
J: We played better tonight though. That time we were just hoping we got through and hoping we got lucky and had a cool crowd but we played great tonight. Tonight there were a few times that it got to that point but when it did we just told each other through the music that we were not going to f**k up because we know the songs now. It could have gone anywhere - it was on the edge.
MRR: Joe, what do you like best about the members of Humungus individually?
JD: I don't know John very well, but he's enthusiastic and loves playing this kind of music, he is not pretentious and he plays good but he does not have an attitude about playing, and that's what it is about. Nicki . . .makes me frustrated some times because we are real different. We used to be more alike but we're still alike, we love the same kinds of music and the guy can write good lyrics. I don't necessarily agree with all of them but I don't necessarily agree with everything anybody says.
C: He's a great showman.
JD: He goes beyond being a great showman. I mean for me to play in a band with someone they can't just write a bunch of shit lyrics.
J: Yeah, when I read the lyrics for the songs I felt them.
JD: His lyrics talk.
J: They are real. My reality might be warped but they are real for me.
JD: J.R., we just started playing with him, known him for a long time, and it's really cool because at the time we didn't have a bass player and he knew Cheetah was coming down and he came over one night with tapes made for each band member and said here, man I learned these songs to play. He was so enthusiastic.
J: No one else in Houston could have came in and did what he did.
JD: After the show at Emo's, one of the members from J.R.'s other band came over and told me, "man, J.R. doesn't play like that with us, he f**kin' rocked out, wow".
C: To get back to Nicki, he has a lot of honesty and integrity you know he walks it just like he talks it.
JD: Yeah, like with the pictures today, he made me mad, but that is the way he is. He is not a poser, he is a punk fuckin' rock. Ha Ha.
C: He has to defend his right to be the way he is.
JD: Yeah, there ain't nothing fake about him as far as I know. You know where you stand and if you don't want to deal with it then don't get involved. People have asked me why I want to play with him after all these years and I tell them that it is because after all these years he is still real; not that it is any of your f**kin' business dick head.
C: All he does is play tapes, make tapes, listen to music and write songs. He loves punk rock music.
MRR: How do you feel about Cheetah?
JD: What can I say, I don't know - Cheetah you're a cool guy? It's beyond that. Cheetah is my now after the first day.
J: He got here and we played together and that's all it took.
JD: He makes that guitar sing.
C: It's been a great musical trip, we got more than we wanted to get done. We can do anything we want to.
JD: When we were playing live I was just getting off.
C: When Joe was doing solos on "Sonic Reducer" in the studio I was loving that.
J: An all around great time.
C: There isn't anywhere to get beer now is there?
Write to Humungus and Cheetah at: PO Box 164/ Houston, TX 77001-0164, and watch for upcoming tour dates!

# HAGGIS

**HAGGIS formed in 1991 because there was nothing better to do at the time. They released their first seven inch in the Spring of '92, and released their second in late '93. They play melodic, but noisy, punk rock with influences ranging from Devo to Gism. They were interviewed January 30, 1994 by Bug from the Nampa, Idaho band, Life After Johnny.**

**MRR: State your name, the instrument you play, and your favorite WWF wrestler.**

Mark: Bass, and I'd say Andre the Giant, because he could push the top ring rope all the way to the canvas.

Shane: Guitar, and Andre the Giant was impressive.

Ben: Drums, and it would be a close call between Brutus Beefcake and Bam Bam Bigelow.

Andy: Guitar; Rowdy Roddy Piper.

**MRR: One of you explain the dictionary definition of Haggis.**

Mark: Haggis is a Scottish delicacy, sort of like sausage, but not exactly. They take a sheep's stomach and stuff it with the sheep's internal organs, along with oatmeal, green onions, suet, and spices. Then they sew the stomach shut and boil it until it's done.

Shane: It's three food groups in one!

**MRR: How is the band like the food?**

Mark: That seems obvious. There's no need for an answer.

Shane: We're all stuffed with our own innards, and then when we drink beer we're stuffed with grain, especially when we drink Oatmeal Stout, and we stink when we get boiled.

**MRR: Explain the entrance of Ben.**

Mark: Our old guitarist (P. Blunt) quit, and Andy was more of a guitarist than he was a drummer anyway, so we moved him to guitar and got Ben on drums.

**MRR: How has that changed the band?**

Mark: We have a better drummer.

Shane: And a better guitarist.

Andy: I never said I was a drummer. I just drummed.

**MRR: Why do you think you've grown in popularity?**

Mark: We have? I think if you stick to anything for three years, you're bound to find five or six people who like you.

**MRR: If HAGGIS were a car, what kind of car would you be?**

Andy: A burned down Volkswagen bus.

Mark (to Andy): Hippy!

Shane: I think we'd be a truck — a Peterbilt, with lots of roadkill all over the grill.

**MRR: Why did you thank the color green, chainsaws, and Oly beer on your Cornfield Girl seven inch?**

Shane: What else is there in life?

**MRR: How has the Cornfield Girl seven inch been selling?**

Mark: The thing with selling a record, especially in Boise, is that we're 500 miles from any other city, so we're geographically isolated, which makes it hard to get people outside to pay attention, and listen to the record or distribute it. But we've got good reviews in various mags, and it's selling pretty well.

**MRR: What's the ultimate goal of HAGGIS?**

Mark: I'd like to see us be able to play in other cities and have people know who we are, so that we could play to a crowd.

Shane: Quit our day jobs and just play for free beer.

**MRR: If you were to do a total cover release of a band, what band would it be?**

Mark: I think maybe Abba.

Andy: We'd cover Erasure covering Abba.

Shane: The Brothers Four — who had all those great old songs.

Ben: Tower Of Power — but we'd need a brass section.

**MRR: What motivates your songwriting?**

Shane: Wet dreams about Bob Mould.

Mark: Whatever's in my head. Like last night I wrote two songs in five minutes.

Shane: And it shows. (laughter)

**MRR: So Mark, tell me about this violence at your shows.**

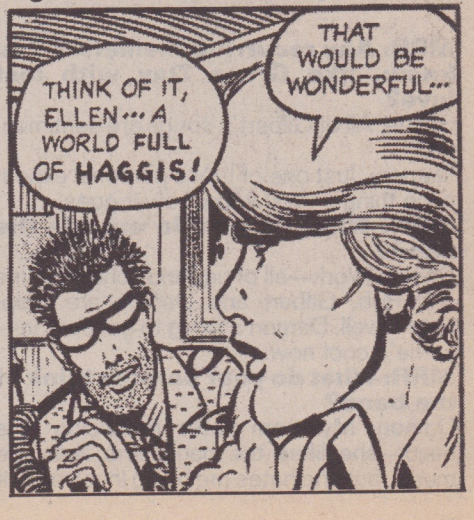
Mark: When I see shit happening out in the crowd that shouldn't be happening, like stupid fights, I'm gonna get off the stage and I'm gonna stop it. For one thing, I'm usually one of the biggest people in the room, so I'm gonna take idiots out. It's like when we played with DRI, all of a sudden there were fights everywhere. I just sorta jumped off of the stage and stopped the fight and climbed back onstage. Then another fight started and it happened at the edge of the stage, so I took my bass off and, well, just kinda used it like a club. I didn't beat the shit outta the guy, I just kinda knocked him down. The crowd started attacking him and the next thing I knew he was on the floor, knocked out, and people were kicking him in the head. I ended up having to save his ass because they were killing him. It was just scary. Then another time at Boise State University, a security guy was beating up on a kid during our set, so I jumped off the stage and threw the security guy out. I fucked my hand up pretty bad, though. I don't look for trouble, but when bullshit happens, I'm gonna stop it.

Shane: Mark took Superhero Martial Arts Training 101 in school.

**MRR: What's coming up for HAGGIS?**

Mark: Hopefully by the time this comes out we'll have a split seven inch with LIFE AFTER JOHNNY, and a cut on a Boise compilation seven inch, both of which will be on my label. We'll also be heading to the northwest coast and California to play some shows. In fact, if anybody on the west coast wants us to come and play we'd probably do it for gas money, a place to stay, and a case of Oly stubbies. I'm also organizing a benefit show for Idaho Voices for Human Rights, which is in opposition to the Idaho Citizens Alliance, a group that is trying to get an Anti-Gay rights amendment on the books in Idaho. Scary stuff. We've got to fight it now.

**You can write to HAGGIS at PO Box 752/ Boise, ID 83701, or call Mark at (208)336-1137. Also, you can send e-mail to HAGGIS by writing to MHANFORD@delphi. com.**



# BLUEPRINT

***Though Houston, Texas is not exactly a center for punk rock music, one of the best bands in the entire city is a punk band, Blueprint. Over the past year or so, Blueprint has contracted quite a following, including those who don't even like punk rock in general. Their music is melodic punk and they are composed of former members of Refuse To Fall, Gladhand, and Macho Muchachos. Blueprint has risen to a prominent position in the Houston music scene—whether they know it or not. Interview by Kyle Ryan.***

**MRR: Who are you, how old are you, and what do you play?**

Rob: I'm Rob, I'm 19, and I play drums.

Gilbert: I'm Gilbert, 21, and I sing and play guitar.

Shane: I'm Shane—I'm 22—and I play bass.

Damon: I'm Damon—I'm 21—and I sing and play guitar.

**MRR: How did Blueprint form?**

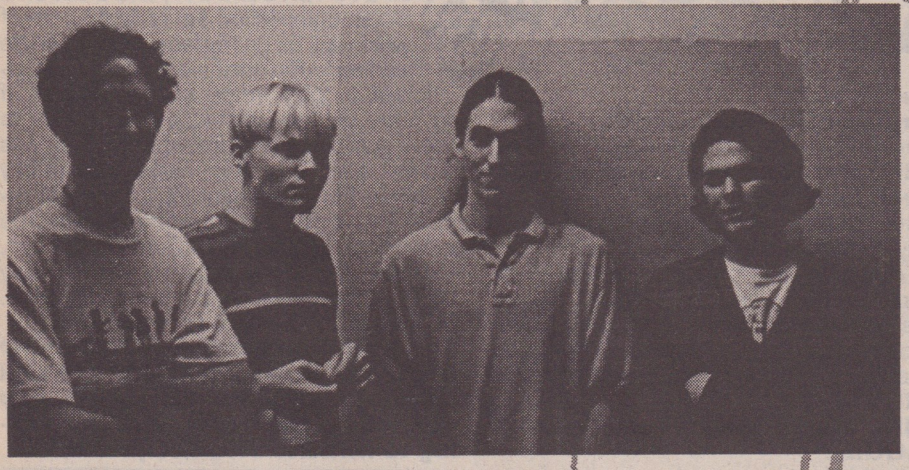
Gilbert: Me and Damon had an idea of making another group together. We started writing songs and stuff at my apartment.

Damon: And recording on a four track.

Gilbert: We didn't have a bass player or drummer yet.

**MRR: Who writes most of the songs?**

Shane: Damon and Gilbert do.



**MRR: Any recurring theme(s)? You know, like Green Day with lost love?**

Shane: All of Gilbert's songs are sentimental.

Damon: Just one of those personal experience things—you know how it goes.

**MRR: What do you do outside the band?**

Shane: Work—all of us. And school for me and Rob. Gilbert and Damon are dropouts—well, Damon's fixing to get back in—so he's cool now.

**MRR: What do your parents think of the band?**

Damon: My mom hates me being in a band—she likes the band, she likes the music, but she hates me being involved in it 'cause she says it takes up too much of my time and my money.

Gilbert: That's exactly what my mom says.

Damon: But it is true kind of in a way—especially if you tour— 'cause you always wind up underneath if you're not a fairly well-known band. Say you work your ass off for like $400 to take on tour—it's all gone by the time you get back, and you're stuck without any money and maybe not even a job. It's fun, it's worth it—but there's a lot of financial strains involved in being in a band; especially being in a band that you want to go somewhere and want to do something with—it costs. For me, it's been costing for four or five years now—but I enjoy it, though.

**MRR: Has Blueprint ever been approached about recording?**

Damon: No, but this guy Nicky Garratt, ex-guitarist of the UK Subs, liked us a lot and wrote us like a letter of recommendation—you know, whatever that means. But he was real cool—he was a really nice guy. He wrote a letter out for me to send and we're in the process right now of making a demo to send to the labels—we're actually looking for a label to put something out. We're recording the demo, but I don't if it's going to be out—we might have to go back and record again, depending on what it sounds like. We'll see whatever the person who puts it out thinks of it unless we just do it ourselves.

**MRR: Any bizarre tour stories—didn't you meet Ian MacKaye?**

(everyone laughs)

Rob: Alright, me and Gilbert were playing frisbee in Denver and we had just gone to the Fugazi show—that's another story in itself. Anyways, it was after the show and we were trying to sell t-shirts and like the joke on the tour had been, "Well maybe we can sell t-shirts and say it's Blueprint, like the Fugazi song." But no one ever used that line in trying to sell t-shirts.

Gilbert: He said that he was going to use it sometime that day, but he chose the wrong time...

Rob: So we were playing frisbee and Gilbert told me to try to sell to some guys that were way across the parking lot and it was dark. So I yell, "Hey, ya'll wanna buy a t-shirt?"

GOOD PUNK Rock

And this guy goes, "What kind?" I go, "Blueprint, like the Fugazi song." He goes, "Oh really? I'm in Fugazi." They came closer and it was Ian MacKaye and the drummer.

**MRR: And then you felt really stupid.**

Rob: We felt really dumb. They ended up being really nice and Ian MacKaye kind of talked to me for a little bit. He was cool about it.

**MRR: Where was your favorite place to play on tour?**

Gilbert: My favorite place was the Greenhouse in California.

Shane: That was good show as far as people. My favorite place, as far as the kids, was Colorado. The kids were pretty cool.

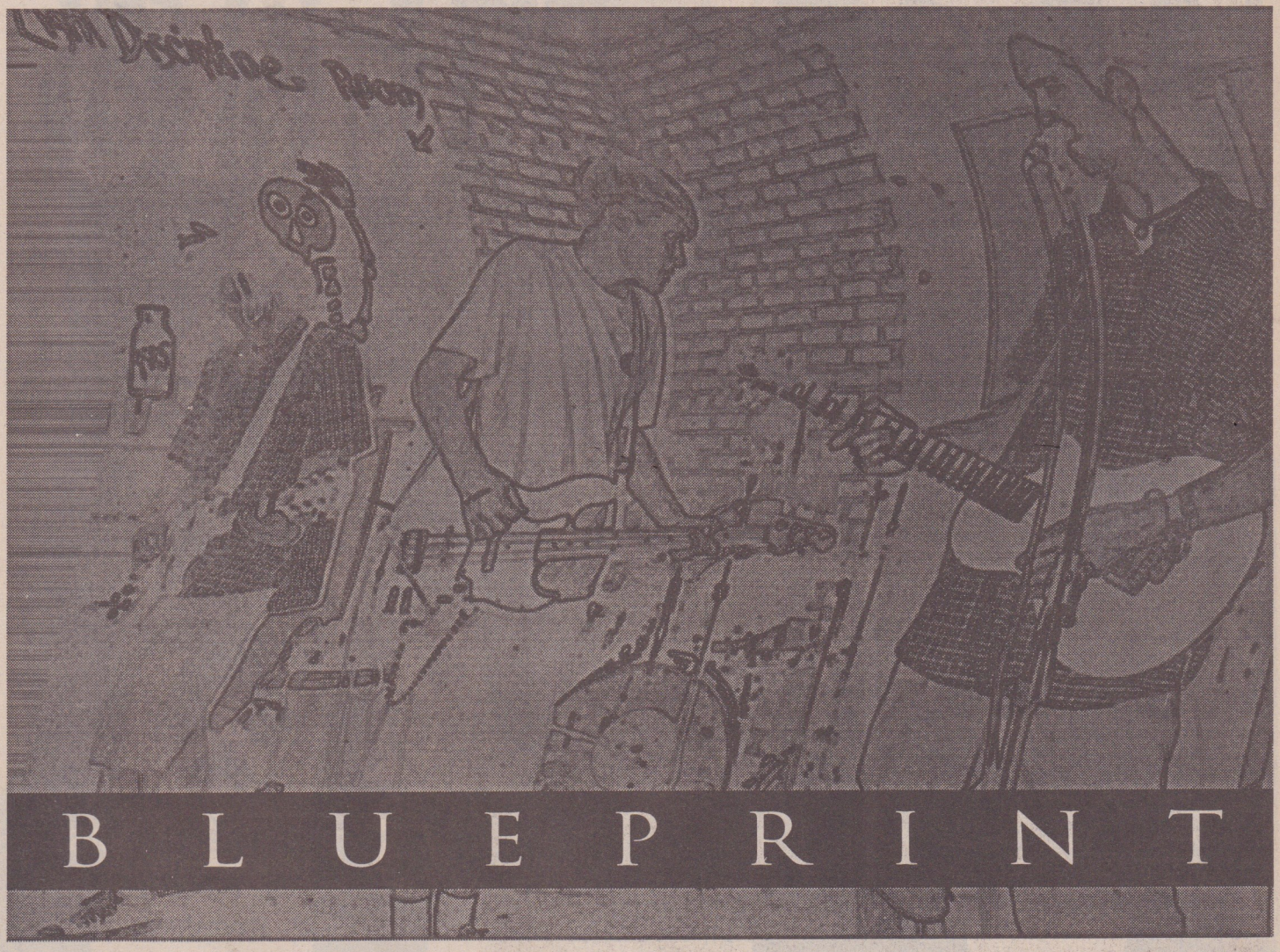
**MRR: So were you received pretty well—you weren't like booed off stage or anything, right?**

Damon: I just don't think that we were received.

Shane: The worst place was Tucson, Arizona—that sucks! The kids there suck. They suck—that's all I got to say. They support the local bands and that's it. I went out and talked to them and they told me that they just like the local bands. So I said, "You don't support the out of town bands?" They said no.

Damon: We did some shows with Gameface on the way back—they're like good friends of ours. They're really cool guys.

Shane: Southern California was pretty cool—we played on a radio station which was really cool—a lot of people called in while we were playing.




**MRR: Any plans for touring again this summer?**

Damon: We're just going to focus on getting something out and getting that distributed. We'll see what happens after that—we just got to kind of take it as it comes.

Gilbert: If not this summer, next summer for sure.

**MRR: Do you feel that the Houston scene limits your exposure or your chances for success?**

Damon: No, but there's a lot of bullcrap between a lot of the bands that play the same stuff that we do.

Shane: It's a competition—and we're not in the competition—but they think that we are.

Damon: I don't know what it is or what it stems from but I know that a lot of people just have personality clashes-- it's just dumb, it's just stupid, idiotic stuff. It's just punk rock bullshit.

Rob: But I think the quality of the bands—like their music—is a lot better than it was a few years ago. There's a lot better bands now in Houston.

**MRR: Any closing comments?**

Damon: Yeah, thanks to everybody for coming to the shows and seeing us—'cause we play like a lot.

Shane: We'd like to thank Bob and Roy.

Rob: Thanks to our manager, Quack.

***Though set back by school and work, Blueprint continues to play as much as possible. Unfortunately, no new releases are planned for sale, but you can order "Four Songs," their only release to date, which was recorded at a radio station in southern California. It costs a mere couple of dollars, and it's a cheap way to listen to one of the best bands in Houston—maybe even Texas. Other Houston-area punk bands to mention: Juan, The Hates, Bucketful, Badger, Sad Pygmy, and Casper. For information, contact: Blueprint c/o Shane Ray/ PO Box 772/ So Houston, TX 77587-0772.***

# thee Headhunters

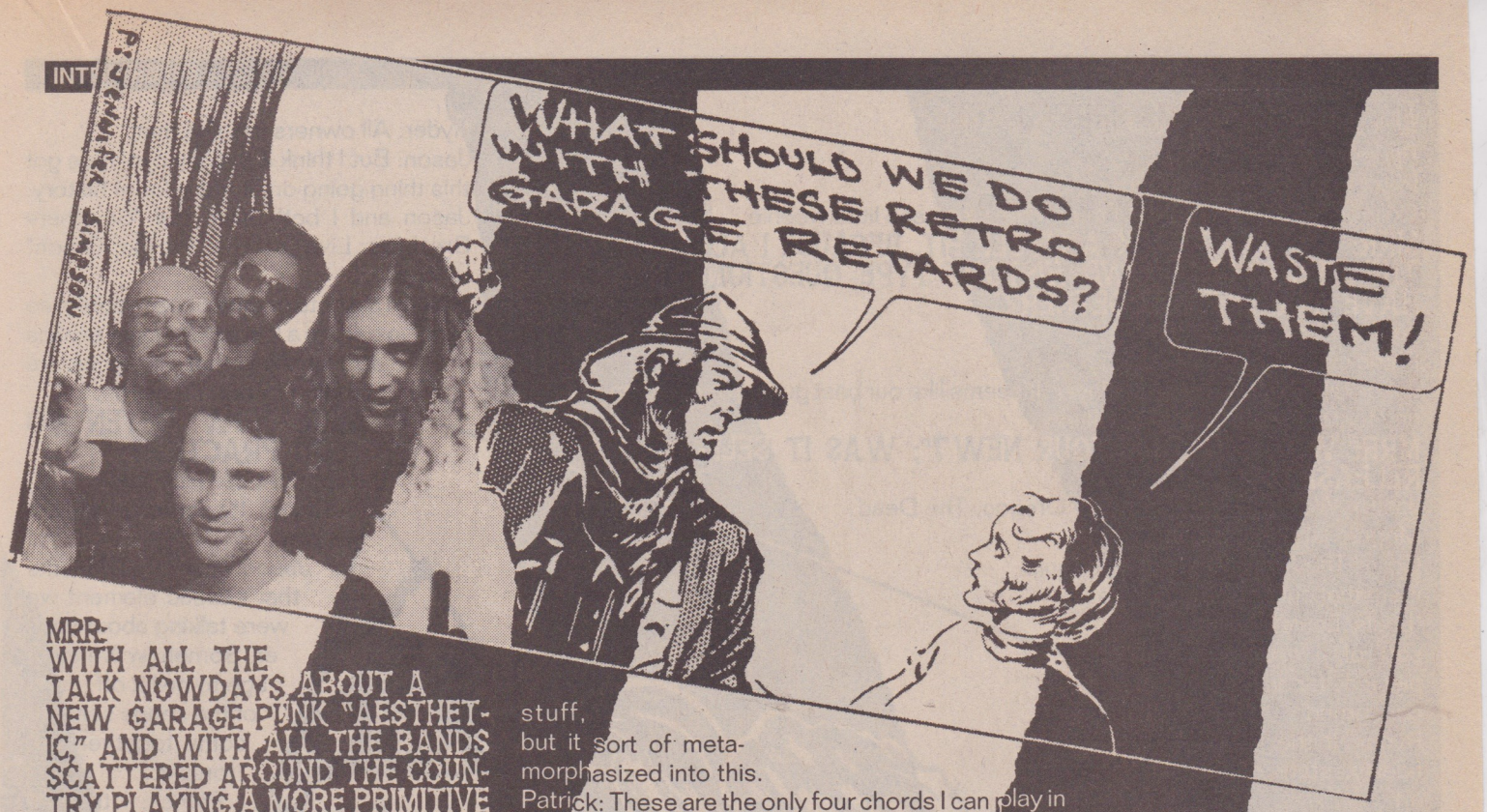
THE JUNGLE DRUMS SPREAD THE WORD TO THE MRR HOUSE . . . . . GET TO THE PURPLE ONION EARLY SO AS NOT TO MISS . . .

. . . . . WHOSE *JUNGLE LAW* EP GOT A RAVER OF A REVIEW IN THE MARCH ISH.

I BROUGHT ALONG MY TAPE RECORDER WITHOUT EXPECTATIONS, BUT THEN AGAIN, I WAS PREPARED JUST IN CASE *SOMETHING* HAPPENED. I DON'T THINK ANYONE IN THE CLUB EXPECTED THE UNLIKELY COMBINATION OF SPECTACLE LEVEL SPASTIC GUITAR FREAKOUT OR THE NEAR SEDATION OF THE REMAINDER OF THE BAND--WITH THE EXCEPTION OF THE DRUMMER, WHO WAS DOING HIS FAIR SHARE OF FREAKING OUT AS WELL.

JUST MY LUCK, THE BAND WAS ITCHING TO DO AN INTERVIEW. I THINK THAT ABOUT NOW I'M SUPPOSED TO TELL YOU WHAT CHARMING CONVERSATIONALISTS THEY ALL WERE, AND WHAT A PLEASURE IT WAS TO SIT IN THEIR CRAMPED VAN AND ALL THAT SHIT. WELL FUCK THAT! WE JUST DON'T DO THAT AT MRR! IF THAT'S WHAT YOU WANT, GO READ NOTED *ALTERNATIVE* MUSIC COLUMNIST GINA ARNOLD. THEE HEADHUNTERS AIN'T NO ASS-KISSERS AND NEITHER AM I. INTERVIEW BY MATT JAMES.

PATRICK: GUITAR, JASON: VOCALS, COLIN: DRUMS, RYDER: BASS GUITAR




**MRR: WITH ALL THE TALK NOWDAYS ABOUT A NEW GARAGE PUNK "AESTHETIC," AND WITH ALL THE BANDS SCATTERED AROUND THE COUNTRY PLAYING A MORE PRIMITIVE STYLE OF ROCKNROLL, WHERE DO YOU SEE YOURSELVES FITTING IN?**

Patrick: Well, Jason and I were in a band together with Kevin from The Spider Babies called The Undertakers and that was a more vintage garage thing--the Farfisa sound, Voxx stuff. Kevin kind of went off into the Spider Babies thing and these guys went off into the more jungle-y, Martin Denny, kind of exotica-riff. And I think as far as being a garage band, we separate ourselves because we're not '60s nostalgia. It's got a garage fuzzy sound to it, but it's not really '60s.

**MRR: THAT'S WHAT A LOT OF PEOPLE SAY ABOUT THE NEW BOMB TURKS--WITH THEM BEING ON CRYPT AND ALL--AND THEY DID COME TO MIND WHEN I WAS WATCHING YOUR SET. WHAT DO YOU THINK OF THAT COMPARISON?**

Colin: I like the Mummies and Thee Headcoats. I'm not coming from a loud, abrasive point of view, it just sort of comes out that way. It's an adrenaline sort of thing rather than a pretention.

Ryder: It just worked out that way. We didn't plan to be a part of any new garage movement. We just want to play really loud rocknroll.

Jason: We started playing really Stoogey type stuff, but it sort of metamorphasized into this.

Patrick: These are the only four chords I can play in mid-air. (Laughter)

**MRR: OK, YEAH, I WANTED TO GET TO THAT. THE QUESTION EVERYONE WAS ASKING TONIGHT GOES TO YOU, JASON, WHICH IS: DOES THE WAY YOU JUMP THROW YOURSELF AROUND THE STAGE TYPIFY A HEADHUNTER'S PERFORMANCE?**

Patrick: Here's the deal with that. You know, almost all the bands just play their songs. But if you're at a show and if you want to partake in some sort of high energy rock deal, then there should be some fun on the part of the guys paying it. That's the way I have fun. When I was a kid, I liked jumping out windows, you know, getting a sheet and parachuting off jungle gyms and stuff. I like being in mid-air, that whole deal of floating and not being connected to the ground.

**MRR: WHAT ABOUT YOU, JASON. YOU JUST STAND THERE. ARE YOU HIS ALTER EGO OR WHAT!?**

Jason: I don't know. It's different for me every night. I'm kind of worn out from our trip down here. I'm the one who drove us down here so sometimes I end up jumping around and sometimes I don't.

Ryder: Nothing is pre-planned, it's just...

Patrick: I think if we were going to do a tour, by the end of the tour I'd be sluffing along.

Jason: Yeah, like Evil Knievil with every bone in his body broken.

Ryder: Nothing is pre-planned, whatever happens, happens. With him, jumping around adds that element of 'what-the-fuck is going to happen next'.

Patrick: I like being out of control, you know, like a lot of things, there's an element of risk and it's fun.

**MRR: WHAT ABOUT 'THEE' HEADHUNTERS, IS THERE A BILLY CHILDISH INFLUENCE?**

Colin: I have all of his records.

Ryder: That's an amazing amount of records.

Colin: I'm the only person I know who slavishly collects that stuff.

Ryder: Probably the only person on earth.

Colin: It's just about the only band I can listen to and have any amount of respect for. I don't really like old man garage bands, I don't like '60s tribute bands, or cover bands that play in bars which are really dispicable. But Thee Headcoats have integrity, and The Mummies thing in telling every one to fuck off is really cool, I like that a lot.

Jason: The whole do-it-yourself thing is really cool, 'cause that's the way we've done it, and that's the type of music I have the most respect for.

Colin: We don't want to ride anybody's coat-tails, I just want to tell everybody to

fuck off as much as possible.
Ryder: (Laughter)
Patrick: Colin is kind of bitter.
Colin: I call my own shots. I'm no one's kiss-ass little weenie.

**MRR: TO BACKTRACK A LITTLE BIT, BECAUSE I ALWAYS FORGET THE IMPORTANT *BAND HISTORY* TYPE QUESTIONS, HOW LONG HAVE YOU BEEN TOGETHER?**

Jason: About a year now.
Patrick: I'm the newest guy.
Jason: He's our third guitar player. It seems like our past guitar players didn't have any testosterone in their bodies.

**MRR: WHO PUT OUR YOUR NEW 7"; WAS IT SELF-RELEASED?**

Jason: Well, Tombstone out of Oregon, The Dead Moon's label put it out.
Colin: They have the original equipment that cut The Kingsmen's "Louie Louie," so it's sort of a sacred piece as far as I'm concerned.
Ryder: It the finest fidelity, state of the art...
Patrick: ...State of the art for like the Guttenberg era.
Ryder: For like 1960, yeah.

**MRR: AND HOW'S THE TOUR GOING SO FAR?**

Jason: This is it
Patrick: We played in Eugene with The Spider Babies on Thursday, and we played with The Spider Babies and The Humpers tonight.
Colins: I also play drums for The Spider Babies, another Tombstone band and the only other real garage band in Oregon.
Ryder: Oh oh. Except for Dead Moon.
Colins: Yeah, but I don't know if they really consider themselves a garage band.

*(At this point, the van door swings open and Colin is politely requested to get the fuck behind his kit for The Spider Babies' set. Tom Guido, Purple Onion mogul, was reportedly "freaking out.")*

Colin: I gotta go.

**MRR: ANY PARTING WORDS.**

Colin: Fuck CD's! Fuck everyone! I love fucking real garage music and if you don't then fuck you!
All: (Laughter.)

**MRR: HE WASN'T JOKING. I DON'T KNOW IF YOU'VE TALKED TO TOM, BUT I'VE WATCHED HIM A BIT AND HE COMES OFF AS A TOTAL NEUROTIC, SO IT'S TRUE WHAT KEVIN OF THE SPIDER BABIES WAS SAYING.**

Jason: Well, we were asking him, what time do we go on, because it was getting kind of late, and he's like 'a half an hour.' and like two minutes later...
Patrick: Two seconds later!
Jason: Yeah, like, 'You're on right after this juke box song!'
Ryder: All owners are like that.
Jason: But I think it's really cool he's got this thing going on. It has a lot of history. Jason and I both have the "Smothers Brothers Live at the Purple Onion" record.
Jason: I buy lots of thrift shop records, so I end up getting a lot of that jungle exotica sort of thing that our lyrics are tending to bend towards.

**MRR: HOW OFTEN DO YOU PRACTICE?**

Patrick: We play live.
Ryder: (Laughter.) We just play.
Jason: I think that benefits that chaotic element we were talking about earlier. Somehow we manage to pull it off, most of the songs seem to come together but tonight...
Patrick: I thought tonight went alright.
Ryder: It's like 'Oh fuck, can we remember these songs?'
Patrick: Once in a while, I'll go to Colin and go 'Ok, now hum the song.'
Jason: Or Colin will actually grab the fretboard and figure it out for us. Actually, Colin writes a lot of the choruses for our songs.
Ryder: That's where Thee Headcoats influence comes in a lot. The songs he writes are pretty Headcoats inspired.

**MRR: WHAT ARE SOME OF THE OTHER BANDS THAT YOU PLAY WITH.**

Jason: Well, we played with The Humpers before, and it's nice to be able to play with them again tonight. Where we're from, a lot of the bands seem to be into the college, alternative sort of thing, but I don't really have a lot of respect for them.

**MRR: WERE YOU GUYS ALWAYS INTO THE ROCK-NROLL SIDE OF PUNK ROCK, OR DO YOU HAVE ANY HARDCORE SKELETONS IN**

## YOUR PASTS?

Jason: Oh yeah. I went to tons of shows up in Portland, and saw really big acts and things. Yeah, I was way into that myself.

Patrick: I started a band in eighth grade for this class project. I bought a guitar for like forty-bucks at this thrift store, and got a little nine-volt battery three watt amp, and didn't know the first thing about playing guitar, and I just kind of sat on it for a while. Then I saw Ziplock and The Bodybags, and The Knobs, and maybe NoFX or somebody else when I was in the tenth grade or something, and it made me think, 'I could do this.' So then I started a band again, and kind of played really bad punk rock.

Jason: Pat's a man of a thousand bands. At one point he was in like five bands... just constantly doing something.

## MRR: WELL, BESIDES THE UNDERTAKERS, WHAT OTHER BANDS HAVE YOU BEEN INVOLVED WITH?

Ryder: This is my first real band. For all intents and purposes, I can still barely play the bass. (Laughter.)

## MRR: OK, THEN I WON'T ASK YOU IF YOU CONSIDER YOURSELF AN ACCOMPLISHED BASS PLAYER, BECAUSE YOU HAVE THAT LAID-BACK STYLE THAT COULD DENOTE EITHER AN EASY CONFIDENCE OR REAL NERVEBREAK CONCENTRATION.

Ryder: No, not at all. Unlike Pat, I can't play in the air at all. I have to stare at the strings.

Jason: It's more expression than skill.

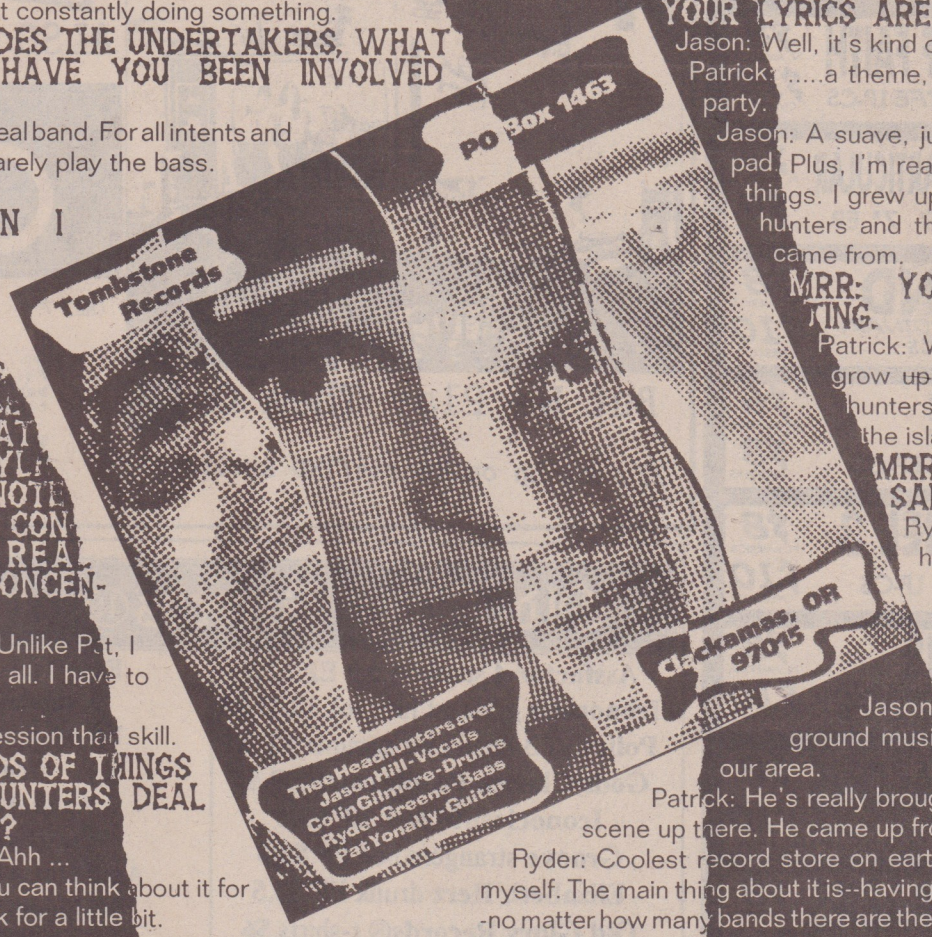
## MRR: WHAT KINDS OF THINGS DO THEE HEADHUNTERS DEAL WITH LYRICALLY?

Jason: (Long pause.) Ahh ...

Patrick: That's OK, you can think about it for a little bit and I can talk for a little bit.

Jason: Go for it.

Patrick: Well, here's the deal with me. Where I'm coming from -- one reason I like being in different bands and stuff is that, the things I feel like I have to offer, to whoever's willing to listen, are pretty varied and I don't think they can all be summed up in one band. And I've been criticized for that in the past. My trip is just trying to get the most out of being alive, whether that's working at the post office, writing music, or driving a cab, or whatever you do, enjoy it. I think there's a lot of people around that get stuck on some road that takes them someplace they don't want to be with their life, and they don't really know how to get out of it. I'm sure there's tons of people out there who want to be in bands, or want to make films, or write poetry or whatever, and they don't. Because they don't think they can, or their friends tell them that it sucks, that they should 'make food, and be a cook or something.' There's a lot of people who try, but don't commit, and a big part of what I'm about is just like finding, or not finding, that edge of not stopping, just keep on experiencing things.




Jason: Pat just got out of a psychiatric ward!

All: (Laughter.)

## MRR: I JUST NOTICED THAT PATRICK TALKS LIKE HE PLAYS.

Jason: Fucking freak! Not that I don't agree with what he said. That's why we took the time to come down here to San Francisco just to play a show. I mean, we're not getting anything out of it, I mean, other than having a good time.

Ryder: That's the main thing, just to have fun, and play really loud, you know, fucking rocknroll music.

Patrick: And if other people enjoy it, fucking great.

## MRR: JASON, HAVE YOU THOUGHT ABOUT WHAT YOUR LYRICS ARE ABOUT YET?

Jason: Well, it's kind of.....

Patrick: .....a theme, kind of a '62 cocktail party.

Jason: A suave, jungle kind of bachelor pad. Plus, I'm really into the tropics and things. I grew up with a tribe of head-hunters and that's where the name came from.

## MRR: YOU'RE BULLSHITTING.

Patrick: Well, he didn't really grow up with a tribe of head-hunters, but he spent time in the islands.

## MRR: RYDER HASN'T SAID VERY MUCH.

Ryder: Well, no matter how many...

Patrick: He has his own record store!

Ryder: I own a record store.

Jason: He moves underground music like nobody else in our area.

Patrick: He's really brought a nice thing to the scene up there. He came up from San Diego, L.A. ...

Ryder: Coolest record store on earth, even if I do say so myself. The main thing about it is--having a record store and all--no matter how many bands there are there's never enough that play really good, loud, aggressive rocknroll. And that's what we're trying to do I think.

Jason: We get kicked out of everywhere. We play too loud...

Ryder: Fuck that! I mean, rocknroll's been around for a long time. You have to keep pushing and get more aggressive and louder. You just can't play '60s covers or something.

Jason: The only people who seem not to like it are old and into playing super technical, you know, cover songs.

Patrick: We're definitely not technical. I mean, I know how to play guitar, but I don't really need to.

Jason: Listen to the record, and you'll see that he can play guitar.

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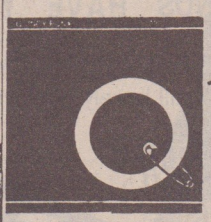

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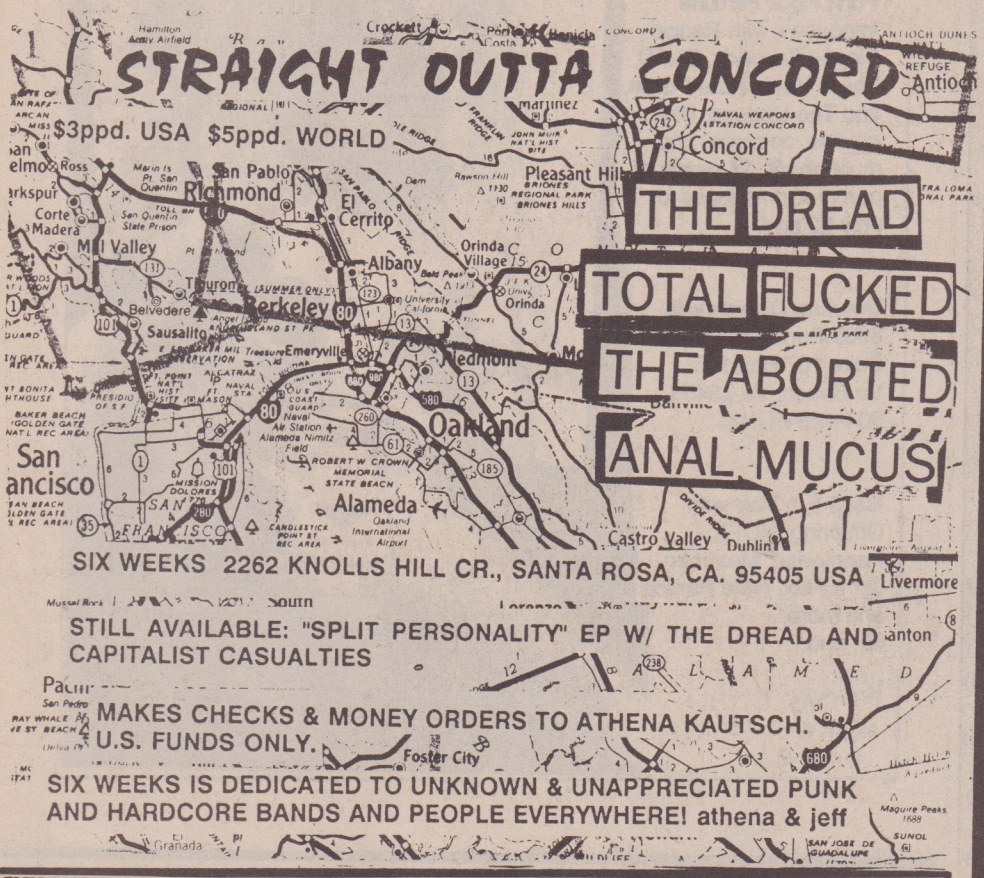


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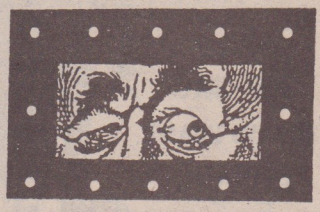

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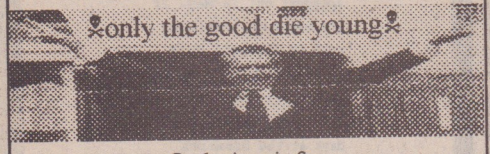


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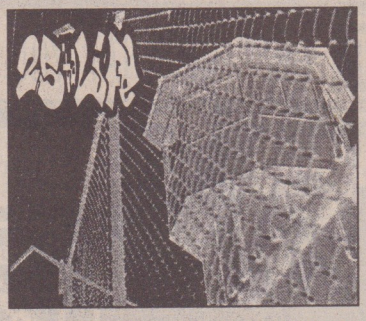


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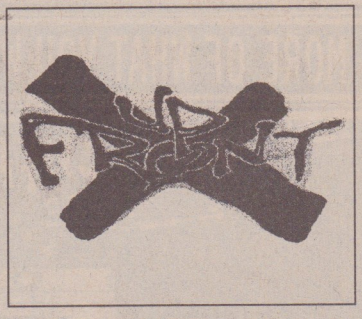


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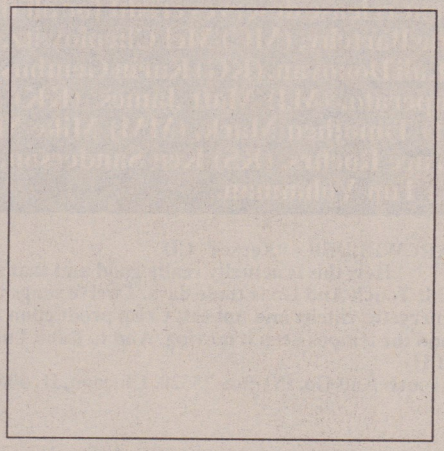

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# RECORD REVIEWS

**Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EW) Eric Wilson, (EY) Eric Yee, (TY) Tim Yohannan.**

ADVENTURES IN IMMORTALITY - EP

This 4-songer from lovely Lake Mary features a good combination of straightforward fast-core with angry lyrics, Tony The Tiger vocals, and really natty sounding guitars. "Counter," which is a more melodious song than the others, is the definite standout on this all-around cool release. (TY)
($3 ppd: Vapor Records, 165 Tracey Rd, Lake Mary, FL 32746)

ALL YOU CAN EAT - "Manga!" CD

A 20-song collection of these S.F. loonies' various releases. ALL YOU CAN EAT takes clues from SNFU in sung vocals, silly lyrics about food (food coming to life, food festering in your bedroom, etc, etc.) mixed with serious topics, and a rock base to their sound, while having expanded on a rougher mid-tempo sound and harder edge. Unbridlely enthusiastic in all respects, don't miss them on their-near-world tour this summer! Fun. (KS)
(W.I.M.P. Records, PO Box 312, Larkspur, CA 94977-0312)

ANGEL HAIR/BARE MINIMUM - split EP

This is a cool split record with two relatively new bands making their vinyl debuts. ANGEL HAIR play loud tight adrenalin paced but not necessarily fast music with drive somewhat akin to DRIVE LIKE JEHU but with more attack and a sound rooted in hardcore. BARE MINIMUM have a more hypnotic eclectic style with discordantly melodic guitar and bass parts it has an overall dark sinking feel. Both bands compliment one another. (MK)
(Titanic/GSL Records, PO Box 4674, Boulder, CO 80306)

ANTISEEN/RANCID VAT - split EP

Get up a howler at the crickets, cause shit kickin' rock and roll is back. RANCID VAT rule dis vinyl with their rockin' distilled moonshine vocals, crazy and possessed geetar slides, total crunch punk. ANTISEEN turn in a slower number with gruff vocals. An impressive number to say the least. Comes with CD size fold out booklet about coon huntin'. (SM)
(PO Box 42376, Portland, OR 97242)

APEMEN- "Are You Being Surfed" CD

VENTURES/PHANTOM SURFERS fans take note: reverbed, wave-hugging, authentic surf instrumentals from the Netherlands abound on this CD. Not for the weak of heart. Most of these are originals to boot! (MH)
(Vulcan Records, PO Box 213, 1740 Aeschagen, HOLLAND)

APOCALYPSE HOBOKEN - "Superincredibleheavyduty-dudes" CD

This seems to be a big old collection of several different recordings. It's poppy. It's punky. It's kinda dorky. When it's good it rocks and when it doesn't rock it just sorta sits. Pretty fun overall. (LH)
(Dyslexic Records, c/o Jason Jackson, 528 White Oak, Roselle, IL 60172)

ARCHERS OF LOAF/TREEPEOPLE - 2x45

The ARCHERS OF LOAF disc here smokes. Two awesome pop noise gems in the SUPERCHUNK meets SONIC YOUTH vein. Amazing. Although, please note, that each band covers the other for one of their tunes. The TREEPEOPLE single is pretty great too with a top notch original in a more straight forward DINOSAUR vein. A great double 7". (RL)
(Sonic Bubble gum, PO Box 35504, Brighton, MA 02135)

ARCWELDER - "Xerxes" CD

Hey, this is actually really good and that says a lot considering how shit Touch And Go is these days. Twelve songs that are for the most part, energetic, catchy and upbeat. Crisp production helps keep this interesting and the tempos keep it moving. And to think I used to think they sucked... (LH)
(Touch And Go, PO Box 25520, Chicago, IL 60625)

ARMITAGE SHANKS - "Takin' The Piss" LP

If you didn't buy their "Shirts Off" EP, there's something wrong with you. Now's yer chance to make good. Mr. B. Childish produced this as an apology for the ranks and ranks of daily HEADCOATS releases ... totally raw British punk (self-described *cunt rock*) played as ugly as the band pictures that grace this thing, and not one deer stalker to be found. Thanks, Mr. Childish. (MJ)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

ASSÜCK - "Anticapital/Blindspot +3" CD

Nine billion songs of crazy grind-o-rama from St. Pete's own heavy, heavies. Well okay, it's actually twenty seven songs of blistering stench which includes the tracks form "Anticaptial," "Blindspot," and the songs off of the split with O.L.D. (at least I think that's where they're from). Fast as can be, stop/start grind with Paul's trademark low end gargled asthmatic vocals. ("You know it's a good show when you puke when it's done" inside joke.) This is one dandy mess o' mayhem. (LD)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

AUS ROTTEN - "Fuck Nazi Sympathy" EP

Was kind of curious about them, as I had heard the name thrown around a bit, generally in a good sense. Turns out to be the case - good mid-tempo anarcho stuff - filled out well with dual guitars/vocals. Not really overflowing with originality, but it's hard not to sing along to a chorus like "Fuck Nazi Sympathy." (TM)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

AVAIL - "Satiate" CD

Re-issue of their self released LP and EP. This band is a definite mystery - some of their songs are so good they warrant infinite listens and just make me glad to be alive, but some songs are so bad the only parallel I can think of is KANSAS or YES. Cream of the power punk crop, they're still best experienced live - to see BoBo is to love BoBo. (TM)
(Lookout Records, PO Box 11374, Berkeley CA 94701)

BALDO REX - "Mother Fucking" EP

First three songs are a sorta chunky basic punk rock thing with maybe a very slight JESUS LIZARD influence, then the last song they go all croony and acoustic for no apparent reason. Surreal stream o' consciousness type lyrics about cops, women and whatnot. I don't know, it's OK but I couldn't really advise you to rush out and sell your plasma for it. (EW)
(J Polgar, PO Box 4023, Boulder, CO 80306)

# RECORD REVIEWS

THE BEA PICKLES - "Is It Live? Or Is it the Bea Pickles" EP
This is too friggin' great to believe. Four live numbers from one of my favorite bands, who broke up (or so I was told) leaving only a too-glossy demo tape for me to remember them by. Even though they considered themselves to be a "psychobilly" band, the strong original songs, the slightly plaintive vocals and the manic bluegrass-ish upright bass work (!) made this band something special. Maybe they're playing again (or still) (I hope)? (DD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

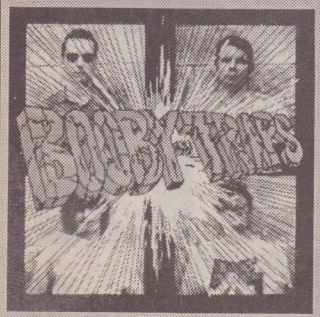
BITCHCRAFT/VELOCITOR - split EP
Great BITCHCRAFT track. Somewhere between POSTER CHILDREN and VOMIT LAUNCH. Great production. Catchy as hell. Really moves. Weird to have them paired with VELOCITOR who are just sorta generic rock, hardcore at times, but pretty forgettable for that genre. (LH)
(Bustopher Jones Records, PO Box 3599, Santa Cruz, CA 95063)

BLUNDERMAN - "Blunder On Bikini Island" 10"
It's a bass-heavy kinda jazzy punkrock with jangly guitars, some solos, even some acoustic moments, I guess the logical comparison would be the MINUTEMEN. Not wimpy, just not full-on testosterone thrash. And that's good, because it means you can hear the lyrics, which offer very thoughtful and tolerant perspectives on both personal and political struggles. By the time they wrap it up with a raging anti-capitalist HC song, it sounds totally sincere and not like posturing at all. Fantastic. (EW)
(Ragamuffin Soldier, 11 Reiber Crescent, Willowdale, ON M2H 1C3, CANADA)

THE BOATRAMPMEN - "What I Won't" EP
This band searched out one of the few yet-unexplored musical genres and stumbled upon *motorboat ramp* music, creating vocal originals like "Under the Boatramp," "Boatramp girl" ... you get the idea. But hell, even my dad admits that THE MOGULS attempt at *ski* music wasn't the greatest idea, and now I hear that *slot car* music is gaining in popularity. What's next? *Industrial machine* music? If this shit doesn't end soon my dad's really gonna flip! (MJ)
(Cruddy Record Dealership, PO Box 95364, Seattle, WA 98145-2364)

BONE CELLAR - "Trackmarks/Road To Paradise"
Jangly sixties sounding garage stuff here. This didn't excite me as this seemed tame for this kind of stuff. May be better live. (RL)
(Tombstone Records, PO Box 1463, Clackamas, OR 97015)

BONEYARD DEVILS - "I Need Love/Amnesia"
Mellow, poppy, love-punk from Canada. Good. That's all you need to know. (KK)
(Star Records, 148 Simcoe St. So, Oshawa, ON, L1H 4G7, CANADA)




BOOBY-TRAPS - "You're On My Mind" EP
Pristine production throughout, the title track is a take on "He's Waiting," and unfortunately more *rock* than that song was ever intended to be played ... I hate it when bands do that! The other songs go farther and farther in that direction, which made this a difficult listening experience ... for me. I forgot to say that they're from France. (MJ)
(Weed Records, 4 Rue Sadi Carnot, 1400 Caen, FRANCE)

*"THE BLIND LEAD THE BLIND" EP*

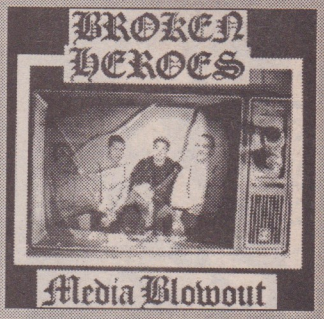
BRAINDANCE - "The Blind Leading the Blind" EP
This is your typical Oi! music, carrying on the tradition of THE EXPLOITED - with more of a serious "society's critic" attitude than a "let's get drunk and kick some heads in" pose. You get four simple, tight, midtempo songs about death, rebellion and decomposing flesh. (JH)
(Helen of Oi! Records, Flat 3, 15 Spring Gardens, Ventnor, I.O.W., PO38 1QX, ENGLAND)

BRAND NEW UNIT - "Under The Big Top" CD
Melodic hardcore with a metal tinge and an emo feel at times. Along the ways of SNFU/DAG NASTY. Pretty good for this kind of stuff with tight guitars and powerful vocals. (RL)
(Excursion, PO Box 20224, Seattle, WA 98102)

BRATS - "Vinyl" CD
Cool garage-froth from Finland firmly in Bruce Roehrs musical territory. These guys burn in the tradition of that cross-generational CHOCOLATE WATCHBAND meets the MC 5 thing a la TEENGENERATE and fellow 80s-Euro-counterparts the SHOUTLESS. Big chunky barre chords that arrange themselves in vertical ways much like the best Pebbles/Motor City stuff and pretty good whoop-it-up airs. One can improve, though, on the singer's heavily Finn-accented English singing. (HD)
(Maho Pop, PO Box 69, 40101 Jyvaskyla, FINLAND)

THE BRENTWOODS - "Go Get Bent" EP
I have mixed feelings about this one, being that the people in this band are and were my friends, if that makes any sense. But let's not let that get in the way of the actual music that's on the record, because this is a good rock n roll record, no doubt about it. Four songs in all. The sound quality is total shit, can't understand a fucking word the girls are singing. They could be a great band if they got rid of the stuck up pose and started playing some live shows instead of acting like they belong to a secret club. Rock n roll is meant to be fun and entertaining, not locked up like a relic in a closet. Face it, nothing is sacred anymore, but I'm not gonna let that stop me. THE BRENTWOODS should reconsider their stance, regardless of how many wolves are out there. Good rock n roll always withstands the tests of time. (SW)
(Radio X, PO Box 63, South City, CA 94083)

BROKEN HEROES - "Media Blowout" EP
Here's another solid effort from our pals at Headache Records. Once again New Jersey, USA, rises to the forefront on the modern oi! movement. There's interesting lyrics on "Skinhead" i.e. "You destroy our scene without regard." You can read them for yourself because they're included in the package. This is a good record - one can even forgive the ska influence on "Why Must The Good Die Young." (BR)
(Headache Records, PO Box 204, Midland Park, NJ 07432)




THE BRUISERS - "Cruisin' For A Bruisin" CD
What can you say about a CD whose covers sports a bunch of macho looking guys sporting loads of humungo tattoos, and right off the bat thanks AGNOSTIC FRONT (today, tomorrow, forever)? Sheesh. I know it's hard to believe, but many of the songs here feature lyrics about the suffering of the working class man, and drinking, and music which sounds like a mix of SOCIAL DISTORTION, and the WRETCHED ONES. Musically, this is pretty decent, I just detect a whiff of typical working class pro-American stupidity that I can't relate to. (LD)
(Primitive Records, no address)

THE BULLOCKS - "Fat, Old and Useless" CD
Thin sounding melodic punk. I wasn't into this at all. The vocals have a TOY DOLLS feel that didn't do it for me. The tunes didn't grab me either. Oh well. (RL)
(Wolverine Records, Benrather SchloBufer 63, 40593 Dusseldorf, GERMANY)

BUTT TRUMPET - "Private Enema" LP
How come all the rockin'est bands are always so, well, stoopid? Rocking punk with lyrics like "Dead dogs, dead dogs, dead dogs/In my garage" or the awesome "Pink Gun" about a cute little nubile who owns a little pink gun (obviously): "The bouncer wouldn't let me in the show/ He won't laugh when I fill him full of holes/Blagg made me give him head/ He can't cum 'cause he's full of lead." Whoo! Guaranteed to rock yer butt. (LD)
(Helter Skelter, Pizzale delle Provincie 8, 00167 Roma, ITALY)

# RECORD REVIEWS

BUZZOVEN/GOD AND TEXAS - split EP

BUZZOVEN plays their repetitive dredging, grinding "crazy guy" rock dirge. The production is tinny and sounds like a good four track recording. Present is the "insane" demonic quality with evil preacher samples. GOD AND TEXAS are a little more "catchy" with a more picked up straight forwardness that feels SOUNDGARDENish. (MK)
(54 North Market St, Chattanooga, TN 37405)

CAT FOOD - "Lost Cause" EP

Garagey girl pop with hints of folk. Sounds like the kind of thing that might come out on the K label. A couple of the songs are adequate, although the vocals are mediocre. (MC)
(Carving Knife, PO Box 829, Seattle, WA 98111)

CHEMICAL POSSE - "Hardcore Animal Mad Party" LP

Another heavy, fast band from Italy, with that NYHC type sound but with a bigger punk influence. They remind me of NO FOR AN ANSWER at times, but they use a little more of melody in the guitar riffs. Simplistic lyrics about homelessness, lies, constitution, etc. There is a song about religion, but I can't tell if it is anti-religion or pro-religion. Get the record and decide for yourself. (FA)
(Mele Marce, Giorgio Senesi, Via A. Carrante 7, 70124 Bari, ITALY)

THE CHILD MOLESTERS - "Pray For Surf/Muscle Beach Party"

A couple of neo-surf vocals, one original and one cover chestnut. The playing is solid but the glossy production makes for a pretty uninspiring disc. The vocals (and to a certain extent, the playing) bring SKID ROPER (overlooked surf guitar genius and Mr. Entertainment incarnate, unfortunately overshadowed by his one-time association with WEIRD AL NIXON) to mind, but I was not moved. (DD)
(Sympathy For The Record Industry)

CLARAPANDY/THE RAYS - split EP

Well two bands that have today's sounds down. CLARAPANDY are like a low budget MUDHONEY. THE RAYS are like SHUDDER TO THINK meets PEARL JAM. Pretty shit if you ask me. Comes with "Underground Club" fanzine. (LH)
(Guy, 4 Moylena Grove Antrim, Co. Antrim, BT41 4JN, N. IRELAND)

COLD WORLD - "So Far So Fast" CD

A remixed rerelease of this band's LP and 2 EP's for those poor slobs who missed them the first time around. If you're still unacquainted with COLD WORLD don't wait any longer. They rank right up there with the best of them, churning out mach 5 hardcore influenced by the likes of HERESY and SIEGE and complimented by a wry sense of humor (check out their record covers). It's only a matter of time before they reach the same legendary status. (NN)
(Sound Pollution, PO Box 17742, Covington, KY 41017-0742)

CORM - "Custom Cool" EP

My friend Jenne goes "This sounds like the CULT!" and I'm like "Naaah!" but on the 2nd listen I'm all "Hmmmm... He *does* have that Astbury/Danzig stylee inflection in his vocals." But I think the music is more like many '86-'87-era D.C. emo bands. Personally, I found it boring and the lyrics insulting to my intelligence, but hey, that's just my taste so don't go writing me letters! (PC)
(Shute Records, PO Box 2291, Kensington MD, 20891)

THE CREAMERS - "This Stuff'll Kill Ya" CD

An excellent collection of the Creamer's first four 7" singles, the "Love, Honor & Obey" LP and a couple of comp tracks. 24 tracks of great melodic pop punk with Leesa Poole's strong vocals. They are still together and still rock so pick this up and check 'em out if they come to your town. (MM)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086)

CRIME - "Love Us Or Hate Us We Don't Give A Fuck" LP

This is when the concept of bootlegs succeed, when it gives the less fortunate people who weren't around to see a great band the chance to check them out. This record, however, is a legitimate release of a illegitimate bootleg with the *great* intentions of getting the music out cheaper, plus it has 4 extra cuts. Unless you're a record collector who shelled out big bucks to get their two great singles (like me!, but forget their 3rd single "Gangster Funk") or seen them in their heyday (hey, I was just 10 in '77), this is a pretty good way to get a taste or a second helping of one of S.F.'s first punk bands. Unfortunately, this record fails where most boots fail, in the area of sound quality. It's pretty bad too with its "tape recorder in the audience" style recording, but through the haze the band still rocks, and it's worth it to hear the unreleased cuts. For those who've never heard CRIME, suffice to say they play a chunky blend of slower heavy punk *rock* with the power of a locomotive. (EY)
(Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94102)

DAVENPORT - "Myopia" EP

Loud, distorted hardcore with some more standard metal/rock elements. The A-side sounds like SLAPSHOT if they went onto a major label. The B-side is mellow and moody rock with sing songy vocals. Not really my thing. (MK)
(Da Da Records, PO Box 112, New Brunswick, NJ 08903-0112)

DEPRESSING CLAIM - "Luchando Contigo" EP

This Spanish band plays early RAMONES influenced songs with Spanish lyrics. It's done in a very unpretentious manner that has a lot of charm. "Baby Baby" is a mid-tempo winner, and the title track is fast with really good hooks. (MC)
(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

THE DIFFERENCE/CRISIS UNDER CONTROL - split EP

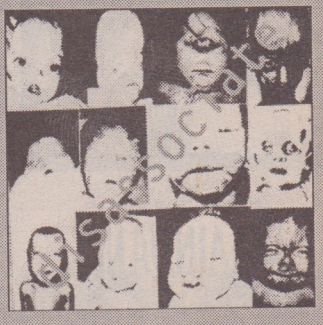
My mom once told me that if you're not going to say anything nice, then don't say anything at all. Well I never listened to a word my mom said so let me just say that this record has no redeeming qualities. CRISIS UNDER CONTROL is longwinded midtempo monotony. THE DIFFERENCE at least displays some interesting guitar buildups but is basically nondescript macho singalong hardcore. (JH)
(Standfast Records, PO Box 973, Lilburn, GA 30226)

DIRT POOR - "Red Means Fire" EP

Kind of a mixture of styles. "Strange Skies" is a bouncy GREEN DAY style pop-punk tune about UFOs while "2000 Eyes" and "Red Means Fire" are JAWBREAKER-esque in the impassioned vocals and guitar playing. (MH)
($3 ppd: Mustard Music, PO Box 581245, Minneapolis, MN 55406)

DISASSOCIATE - "Murder The Mind" EP

This is kind of interesting, outside of the cover which features lame-o pictures of deformed (and I assume dead) babies. C'mon guys, haven't mutants have been done to death by now? This is a mix of good fast hardcore with garbage disposal vocals, and slower tunes which twist along at a creepy crawl pace, interspersed with sampling, and more howled vocals. (LD)
(Splifford, 37E 7th St. #1A, New York, NY 10009)



DOG TIRED - "In Spite Of The People" EP

If you like that kinda/sorta dirgy, drawn out style of thrash/punk, then you should like this. If you don't, then you shouldn't. Either way it's average. (KK)
(G.O.A.R., Grindelallee 139, 20146 Hamburg, GERMANY)

# RECORD REVIEWS

DOOM/SELFISH - split CD

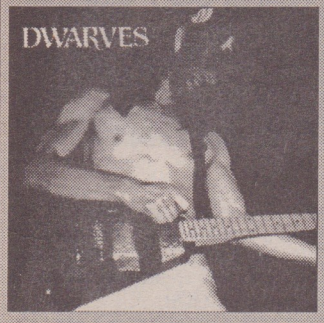
A lethal combination that's crustier than a sourdough baguette. As if Finland wasn't already known for its harsh noise, SELFISH go and throw in some of that old Japanese style. Abrasive goodness for the whole family. Meanwhile, DOOM's new line-up races through high-powered hardcore as any well as any of the past incarnations. After 10 releases they're better than ever. (NN)
(Ecocentric, PO Box 572, 56005 Koblenz, GERMANY)

DRYER - "Letterbox" EP

Sometimes it's sorta nostalgic, rockish stuff with a slight surf-influence and female vocals. At other times it's faster and more punkish. Lyrics about love and mushy stuff. (AI)
(Paint Chip Records, PO Box 1240, Albany, NY 12212)

THE DUGANS - "Suckerpunch/Darlene"

Rock and roll with '60s and punk influences. It's not exactly over-produced, having been recorded direct to 2 track, and without that rawness this would be quite a bore. Both songs sound pretty much the same. (MC)
(Paint Chip, PO Box 12401, Albany, NY 12212)




DWARVES - "That's Rock N Roll/I'm A Man"

First off, what do you buy records fer? To play once and throw in yer vast pile and hope that they'll be collectors items one day? Not me pal! I'll weed my collection down to the meat and gravy and toss out boring pieces of shit like this one. Yes, that's right, yet another loser disc from Sympathy, the label that brings you quantity and no quality, such as these two throw away tracks from the DWARVES. Both are cover songs, one of 'em by Eric Carmen, Mr. light-pop guru of the '70's, but I think Shaun Cassidy's version had a lot more spunk. Overall though, this ain't even worth a record review. (SW)
(Sympathy)

EARLS OF SUAVE - "In My Dreams/Somebody Buy Me A Drink"

The A-side is a SCREAMIN' J. HAWKINS number, delivered raw & alive just as the man would have wanted. The B-side is pure lounge-bar crooning, slick as the Marquis de Suave's pompadour. (Band features past and present members of THEE HEADCOATS, UG & THE CAVEMEN, etc). Really different and ... *refreshing*! (MJ)
(Vinyl Japan, 281 Camden High Street, Camden Town, NW1 7BX, ENGLAND)

EGGPLANT - "Sweet Anarchy" EP

Awesome punk pop/indie stuff. TAW RELYT in disguise. The re-release of a tune from their LEATHERFACE split is a dead giveaway. Think POPGUNS/PRIMITIVES. Four great tunes and great female vocals. Wow. (RL)
(Bus Stop)

EMMA PEEL - "The Hurting Closet/Miserable Little Year"

This came out a little while ago, oh well... Two catchy pop punk tracks with the a-side a bit more memorable with its more upbeat pace. Brings to mind later period G.L. (my fave) and it should be no surprise with Stabb on vocals. (LH)
(Tragic Life Records, PO Box 060623, Staten Island, NY 10306)

EXCREMENT OF WAR - "Cathode Ray Coma" CD

While so many of their crusty counterparts are going out of their way to lose all DIS-tinction, EOW have only gotten more intense. Why? Because they keep it short, fast, and noisy so they never get boring. Plus they've got two vocalists who eat sandpaper for breakfast. The CD tacks on their first two releases as a bonus. (NN)
(Finn Records c/o Juho, Jarntorget 6, 632 27 Eskilstuna, SWEDEN)

FACES OF DEATH - CD

While I was initially interested in this due to the involvement of Darek, the original RUPTURE drummer, it didn't come through as well as it might have. Crust/grind done entirely by two people which just didn't have the variety or energy to warrant repeated listens. Certainly a disappointment from this label, which is usually totally solid. (TM)
(Ecocentric, PO Box 572, 56005 Koblenz, GERMANY)

THE FACTORY PRESS - "Foundation" EP

Pretty, slow goth with SISTERS OF MERCY and JOY DIVISION influences, yet a crunchier guitar that creeps in every once in a while. It picks up the pace on the B-side. More death-rockish than punk. Comes in a slick, professional package that looks more like a business presentation than a band. Definitely not right for such an emotional band. (AI)
(ND, PO Box 4144, Austin, TX 78765)

THE FANATICS - "Better Than Fried Baloney" LP

Totally DIY thrash-o-rama from Colorado. Varying in degrees of noisiness, this encroaches on the non-musical brutality side of hardcore with grunts for vocals, but stays within the speed limit and musical structures of mid-80s bands. Silly-to-serious lyrics topping it off. Solid. (KS)
(Fun Addict Records, PO Box 11847, Pueblo, CO 81001)

FEAR OF GOD - "Pneumatic Slaughter" EP

Rumors of this live release had been spoken in whispers for many moons but now it's finally out. Recorded within months of their LP this features all the classics recorded with slightly better quality. Unmitigated audio mayhem by the originators and true masters. Their amazing bursts of noise/grind have been copied many times but never equaled. Get this or live knowing that your record collection suffers from inadequacy. (NN)
(Atrocious Records, PO Box 411268, Los Angeles, CA 90041)

FIGHTERS - "Breaking Bones for Laughs" EP

Regardless of what I may imply elsewhere, I still have the utmost respect for hardcore when it's done properly- this is, I take it, the debut from a band capable of pulling it off. The FIGHTERS make their stock and trade in punchy, crisp hardcore with occasional pop stylings to serve as ballast. I like the singer's voice. The lyrical sense of humor seems slightly skewed, as the song "Flying Father" proves. Good start. (JR)
(Rocco, 2427 S. 28th Ct., Cicero, IL 60650)

FIREWORKS - "Silver Moon/Moonshot"

Again, this one is no better than the last one. One side has a boring instrumental that reminds me of a lo-fi SATAN'S CHEERLEADERS. Real un-memorable stuff here folks. What this band is trying to accomplish as far as rock n roll goes is beyond me. Maybe they're art students or something. (SW)
(Easy Action Records, PO Box 6413, East Lansing, MI 48826)

FIREWORKS - "Silver Moon/Moonshot"

Hey now! Some of the orneriest caterwauling this side of the Pecos. These dangerous individuals from Dallas have started to corner the market on bad music for unrepentant people. Mr. Darin Linwood, also of '68 COMEBACK fame, fronts this fucked up punk outfit. The A side is psycho-country, sort of like JERRY LEE LEWIS on an ugly 3-day binge. The B side is an instrumental. You best investigate this up-n-coming band. (BR)
(Easy Action Records, PO Box 6413, East Lansing, MI 48826)

FIREWORKS - "I Need Your Luven/Nothing" 45

One of many records best described as "subterranean," and I mean that in the best possible sense. The A-Side is a JACK STARR cover done upbeat, rude and extremely raw- PUSSY GALORE or the HONEYMOON KILLERS come to mind - and has that gutter-level recording quality that suits it so well. This is pure noise, for those who can appreciate it. The B-Side is blank, as the title implies. (JR)
(Star Fuck, 1043 E. Broadway #D, Long Beach, CA 90802)

FISHWIFE - "Lead Apron" EP

With silly vocals that sound like a little kid doing an impersonation of a heavy metal Cookie Monster, this two song EP has an almost Grunge meets Fusion sound that feels like FRANK ZAPPA caught in the body of a twenty-nothing doing VAN HALEN covers. As far as lyrics go, there's no lyric sheet and the only thing I could make out was "self conscious kittens lose their mittens and get no pie??!!" (MK)
(G.O.A.R. Grindellee 139, 20146 Hamburg, GERMANY)

# RECORD REVIEWS

THE 5.6.7.8's - "I Need A Man/Long Tall Sally"

"I Need a Man" is 50's inspired rock n' roll with low-fi raw vocals, while the flip is a cover done down and dirty, almost so fuzzed out you can't tell what it is. Pretty good, but doesn't measure up to some of their previous singles. (MH)
(Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94102)

THE 5.6.7.8'S - "I Walk Like Jayne Mansfield/Cat Fight Run"

Another SHONEN KNIFE imitator. If you like them and/or THE SHAGGS, dive in. Both songs are essentially surf instrumentals, with vocals thrown in for comedic effect. Whenever I listen to this kind of stuff, I always wonder if somebody is laughing all the way to the bank. (KK)
(Estrus, PO Box 2125, Bellingham, WA 98227)

FLAG OF DEMOCRACY/NINEFINGER - split EP

NINEFINGER features ex-COC frontman Mike Dean on bass and vocals. They do a FAITH cover with echoey singing which really doesn't give any idea of how they regularly sound. Suffice it to say their own EP was too metal for this section. F.O.D. cover the GO GO'S and follow it up with a raging thrasher that's tons better. (NN)
(Deaf American, c/o R. Hoak, #3 Bethel Church Rd., Dillsburg, PA 17019)

FLUF - "Whitey On The Moon" LP

Imagine a melodic-period HUSKER DU with tinges of BIG BLACK, and you have a pretty good idea of what this well-produced record is like. The songwriting is consistently good, but "Sticky Bun" and "Twister" provide the best examples of their varied style. Strongly recommended; comes with throwaway 45. (SS)
(Dist.by Cargo)

FOCUSED - "Bow" CD

When I saw I was reviewing a Christian straight edge band I expected a lot of hardline, homophobic, pro-life rhetoric but actually there's nothing here really worth fighting over. A brief warning about the vengeance of their loving god followed by 10 songs about how peachy life is with Jesus on your side. I may not agree with them but they're not infringing on anybody's rights and I'm not going to put words in their mouths. Musically they're very heavy and really metal. Still, I'd rather listen to HAVOHEJ. (NN)
(Tooth And Nail, 92 Corp. PK. C-650, Irvine, CA 92714)

4 - "String Crack Effort" EP

Cool shit here, "Always Repair" sounds like some long lost IGGY/J. WILLIAMSON nugget if somehow STEVE ALBINI returned back in time to produce the session (ie Detroit style grit with 80's midwest abrasiveness/grunt). The other songs have a cool WIRE-derived art-aggroness which impressed me greatly. But "Always Repair" is the goods! (HD)
(Girth Records, PO Box 715, Los Angeles, CA 90078)

FUGAZI - "All Roads Lead to Rome" EP

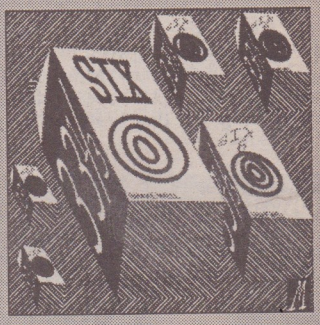
What can be said about this - four songs recorded live in Italy, four years ago. The sound quality rates a four, maybe five. There is little reason or need for this record to exist. It comes complete with a fake copyright notice displayed prominently on the cover. (JR)
(bootleg, no address)

G.B.H. - "Live In Japan" CD

Motherfuckin' dinosaurs. That's what this is, dinosaur rock. This shit sucks, a bad recording from 1991. Punks just sit there and suck this crap up. We should destroy these rock icons. Next time they play in your town, burn the club down with them onstage. Japan used to be the last frontier for dying rock bands, a real cash cow, now it seems to be the last hurrah for punk bands. (SM)
(Cargo Records)

G-WHIZ/SIX - split EP

It would be challenging to describe G-WHIZ's sound without mentioning the DESCENDENTS so I won't even try. I've liked all of this band's 7"s and this is no exception. Melodic heartbreak abounds. SIX play one instrumental a la that quirkier DESCENDENTS stuff or many Very Small Records bands, and one unmemorable slo-mid tempo rockish pop song. (PC)
(Medical Records, 61 E. Columbus Ste. 102, Phoenix, AZ 85012)




G-ANX - "Flashbacks" CD

25-song blowout finale collecting their recorded 7"/compilation track output plus two unreleased tracks of Sweden's emissaries of Hardcore-classical-sludge-weirdness! An excessive helping from 1988 to 1992 of intensely severe, hammering thrash capped with hoarse shouts with occassional jumps onto the keyboard and off the deep end! (KS)
($9.00 ppd: Sound Pollution Records, PO Box 17742, Covington, KY 41017)

GAS HUFFER - "The Shrill Beeps Of Shrimp" EP

The latest offering from the kings of hillbilly-tinged punk rock. The songs are a little longer and the guitars sound a little heavier, but it's still great. I just can't stop my foot from tapping. (CK)
(eMpTy, PO Box 12034, Seattle, WA 98102)

GIRLY MACHINE - "65 Seconds" EP

Three solid tunes from yet another component of that now infamous Used Kids Records/Columbus/Datapanik axis. Probably closer in style to GAUNT than say the NEW BOMB TURKS, the songs are fastish, tuneful blasts of controlled punk rock craft. A bona fide classic in "Atmosfear" (which I do think is a cover, but of whom I'm ignorant) which bowled me over with its way cool throbbing NNB/BURMA type artpunk vibes. (HD)
(Datapanik, PO Box 10243, Columbus, OH 43201)

GNARLY LOVE - "Mountain Ghetto" EP

Demented music and subject matter in the ALICE DONUT vein. "Hendrix Could Have Saved Us From Disco" is the strongest cut and if that sounds good to you then send for this now. (MM)
(Gnarly Love, 503 W 3st. #3, Lexington, KY 40508)

GO GO GORILLAS - "It Was a Nightmare" EP

Heavy K-Tel influence. These 60s-ish poppy - funky - lotsa samply numbers with cute lyrics would fit right in on a comp with "Monster Mash" and "Purple People Eater". For me, the flip, "Antidisestablishmentarianism" works better than the title track, achieving the status of minor masterpiece of geek rock. Cooler than WEIRD AL. (EW)
(Rangoon, PO Box 465, Middleborough, MA 02346)

GORILLA - "Bargain Love/Get Out"

Wow, this is fuckin' cool! Awesome garage punk with a psych feel mostly due to an awesome organ. Reminds me of the STRANGLERS a bit. Both songs rock pretty hard. Check them out before their singer rips his throat out for good. (LH)
(Thrill Jockey, PO Box 1527, Peter Stuyvesant Sta., NY, NY 10009)

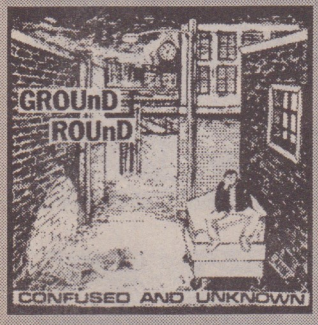
# RECORD REVIEWS

GREEN DAY - "Live in Italy 93" LP

Somehow GREEN DAY sounds to me like the lead singer of THE DICKIES singing for THE MONKEES. Billy Joe's vocals figure prominently in this live bootleg, although the mix is pretty respectable for a live recording. You can even hear the crowd screaming. This LP is the same bootleg as the "Live On Green Vinyl" bootleg, though that one has a tinnier sound than this. (JH)
(El Sobrante Records, 16 Via Cazzo, Milano 06001, ITALY)

GREY SPIKES - "Detroit, California" EP

More punk than hardcore, there's almost a GERMS quality on 2 of the 3 tunes here, though it's delivered in a slighly more melodic SoCal HC manner. The third tune is a bit more DEAD BOYS-like. Another good effort. (TY)
(Vital Gesture, PO Box 46100, Los Angeles, CA 90046)




GROUND ROUND - "Confused & Unknown" EP

It's way too easy to tell that these guys are way into JAWBREAKER, 15, CRIMPSHRINE, ONE MAN RUNNING, etc. But the good thing is that they actually write incredibly good songs that, once you get over the "Oh this sounds just like so-and-so" stage, you'll totally fall in love with. This Santa Rosa (that's way far north of the East Bay) trio includes the ever-cool Gabe who brought us "Boy Does High School Ever Suck" and "Positively 7th Street" fanzines, so you know the lyrical content is way above par. Listen to the original and inspiring tune "Dirt & Ashes" and enjoy the goose pimples you'll get. Yay. (PC)
(Kirbdog, PO Box 286, Santa Rosa, CA 95402)

THE GUILT - "Voice Of Reason/No Words, No Lies"

A punk ROLLING STONES. Nice harmonious melodic rock that's almost too pretty to be called "punk" except for the hard guitars. I think this could be a major label kind of hit, and I was both repulsed by and strangely drawn to its prettiness. Oh well, so I'm confused. These guys really know how to sing and create an especially melancholy mood. (SB)
(Teutones Toons, 240 Winona Ave, Washington, PA 15301)

GUS - "Less Than/Her Backyard"

Wow, this was pretty surprising. While it's emo beyond belief, musically this kicks. Two powerful numbers blending DRIVE LIKE JEHU, 3 and JAWBOX. They may wear their influences on their sleeves. But it still rocks. (LH)
(Dirge Records, PO Box 7044, Hollywood, FL 33081)

LOS GUSANOS - "I'd Love To Save The World/Keeping Time"

"THE WORMS" are a band with great intentions and no talent. All proceeds from the record go to the Oglala Lakota College. They should have saved the money they used to make this record and sent it directly to the college. The original song is bad seventies guitar god wank-fest crotch-rock and the "A" side is a TEN YEARS AFTER cover which wasn't even that exciting twenty years ago. Even a pseudo-RAMONE in the band can't save this hippie crap. (BR)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94101)

H.F.L. - "Old School Pride" EP

Hey, I like this record a lot. It's pretty straight ahead melodic hardcore, but much more in an early 80s Long Beach style—clean, tight, powerful, unrelenting. Lyrics are a bit lamenting, but not maudlin and are thoughtful without being wimpy. Good effort. (TY)
(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

H.F.L. - "Old School Pride" EP

The first words you hear when you put on this disc are "Remember when punk was cool?" What the fuck? If it isn't cool anymore, what the hell are you doing still hanging out? Either go to college or stay at home and listen to your YOUTH OF TODAY records and reminisce about your "Oldschool Days" of five years ago! Everything described as "oldschool" in the title song still happens today if you look around and stop being so jaded! The music? H.F.L. play limp, generic, typical hardcore punk, heavily influenced by Epitaph (what else is new), Mystic, and Revelation stuff, but more the latter than the former. Oh yeah, the lyrics are pretty played-out old school type stuff about suicide, society, etc. See guys, some things never change! (EY)
(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

HALF MAN/CONNIPTION - split EP

Pure anger, the 2 best words to describe these NY based bands. Both check in with 3 songs each. HALF MAN have that old, fast hardcore punk sound, mixed with that ANTIOCH ARROW/San Diego type stuff. HALF MAN features Chris, CAMPAIGN's guitar player. The songs by CONNIPTION are all distinct. The first one is fast metal hardcore with an English sound; the second one reminds me of CITIZENS ARREST but a little slower; and the third one sounds kinda old NYC hardcore with some sing alongs. Good record! (FA)
(01811, PO Box 1657, Huntington, NY 11743)

HAN-SHAN - EP

Really good fuzzy fast hardcore that'll tear you a new one. The cover is way cool with a nice daycare-art-project feel. The lyrics take far too much effort to read but, on the plus side, there is a lot of swearing. Get it. (NN)
(Soledad, 120 State NE #236, Olympia, WA 98501-8212)

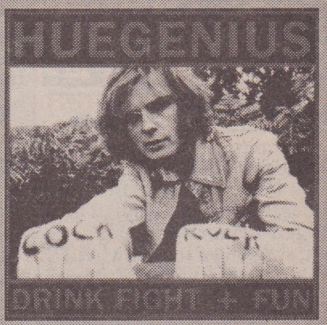
THEE HEADCOATS & THEE HEADCOATEES - "Live At The Wild West Room" LP

Having only listened to THEE HEADCOATS studio pressings I thought they were pretty good. This record only serves to document how bad THEE HEADCOATS can get. This recording is low-fi taken to the extreme. The feedback and vocals are too distorted and muffled to understand, drowning out any redeeming performance that might have been. In contrast, THEE HEADCOATEES sound pretty great. These live tracks display an energy and rawness not found in their studio recordings. In theory I have a hard time giving any credit to THEE HEADCOATEES though since all they play are covers or material written by Billy Childish. (JH)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

HITMEN 3 - "Bubbling Under" CD

Cool melodic punk, which is definitely non-hardcore, sort of that nether region that's not hardcore, not garage, and I can't say collegey any more, 'cause that implies that it's shit, which this certainly ain't. Hooky guitars, seemingly political lyrics, and a driving beat, this is a pretty spunky little CD. (LD)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

HUEGENIUS - "Drink, Fight, Fun/ Theme for G.G."

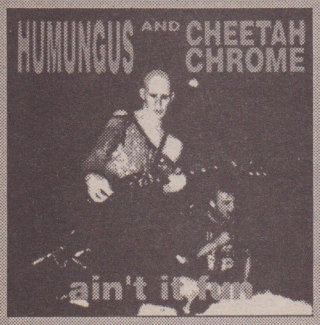



The first in the title is this band's rendition of "Drink, Fight, Fuck" by you know who. The second is one of the prettiest, most melodic classical guitar melodies I've ever heard in the confines of MRR HQ, nicer even than METALLICA's "One." Talk about pissing on someone's grave (to actually piss on G.G.'s grave probably wouldn't be as bad, in fact the late Mr. ALLIN would've probably encouraged it, but not this). Oh you Young Turks. All in all, G.G. ALLIN wasn't the nicest or smartest of individuals but he was real (for the most part) and *that's not a real "cock rock" tattooo on your knuckles there mister!* I think Larry Livermore likes these guys. (JD)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

HUSKER DU - "Live on the Joan Rivers Show, 1987" EP

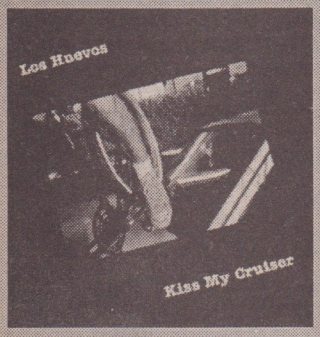
Total dogshit boot of the two songs performed on the JR show way, way back in history. Despite a slick package and blue vinyl, sound quality bites, avoid! (HD)
(Do You Remember Records, no address)

# RECORD REVIEWS




LOS HUEVOS - "Kiss My Cruiser" EP

Sacto Punks™ who love to ride bicycles. I would too if I lived in a city with no hills and no traffic. Anyway, this is way trad. early 80s punk and it's not bad. They are definitely better live where their wackiness is much more, uh... noticeable, but this record is cool; 6 songs featurin' a cover of 60s soul hit "Get Ready." Should be on Tim's top ten. (PC)
(Moo-La-La, 1114 21st St., Sacramento, CA 95814)




HUMUNGUS & CHEETAH CHROME - "Ain't It Fun/This Time"

Poor Stiv Bators, run over by a taxi cab in Paris, stumbling back to the hotel to dwell on his cerebral hemorrhage all alone. Cheetah Chrome is still working this material for all it's worth. He records "Ain't It Fun" here with Nicki Sicki (ex-SICK PLEASURE) on vocals and it sounds pretty good. The Nicki Sicki original on side B is even more rockin'. Nicki's singing is nice and raw. A damned decent record. (BR)
(Sound Virus, PO Box 710726, Houston, TX 77271)

IDA - "Salute" EP

Three-piece feminist punk from San Francisco. It's almost got an acoustic feel, yet with a dark and heavy edge to it. Lyrics about fuct up perceptions of women and of destroying beauty myths. (AI)
(Musette Records, PO Box 170481, San Francisco, CA 94117)

IGNITION - "Complete Services" CD

As with many Dischord records lately, I'm more into their re-releases than any of their current bands, and this is no exception. All of the material from "Machination," "Mystifying Oracle," the two 7"s, and the track off of "State of The Union." Basically everything except the flexi, also included is an unreleased cover of the VIBRATORS "Keep it Clean." Twenty seven songs in all, jam packed with photos and loads of the fantastic graphics which for me were always part of this band's appeal. A D.C. predecessor to scads of Emo (& I don't mean Phillips) bands who've come down the pike since. (LD)
(Dischord)

INFEST - "Not Over Yet" EP

With this one, their bootlegged now matches in quantity their legitimate stuff. Not sure what that means. This certainly doesn't add anything to the originals, but it's great that people who might of missed it the first time get another chance. The music? Raging hardcore of course!! (TM)
(no address)

THE INSOMNIACS - "Goin' Out Of My Mind" EP

Despite this record being very produced and Mod-sounding, I rather like it. Then again, I am a sucker fer a band that's got a good clean image. Not much originality here, but it's played so well and it's got power to it, even down to the SMALL FACES cover. Still, nothing to write home about. I think that about sums it up....I think. (SW)
(Outer Limits c/o Axel Keuneke, Nogatstr. 46, 12051 Berlin, GERMANY)

INSOMNIACS - "Walpurgis Urges" 10"

I approached this record with some caution, but my reservations proved to be groundless. This EP grabbed me almost from the first note - this is garage punk done the right way - plenty of melody, catchy hooks and choruses, simple production, great snarled vocals. The influence of 60s punk is evident here, but this is no mere nostalgia act. Another worthy offering from Estrus. (JR)
(Estrus, PO Box 2125, Bellingham, WA 98227)

INTROSPECT - EP

Emoish hardcore a la HEROIN or STILL LIFE. The first song is the best of the pair, being a lot faster and enjoyable, while the second one is pretty typical of the trendy emocore nowadays. The lyrics are hmmm.. Emo! (FA)
(Fountainhead, 2865 S. Eagle Rd., Box 392, Newtown, PA 18940)

JOLLY MORTALS - "Paintscraper" EP

Junior league goof-noise here. Musically this comes across as a band trying to sound like everyone from NO MEANS NO, JANE'S ADDICTION and even KING MISSILE and finding themselves failing miserably. Irritating high pitched vocals and inane lyrics don't help their case either. (HD)
(Whirled Records, PO Box 5431, Richmond, VA 23220)

JON COUGAR CONCENTRATION CAMP - "Back In The Day" EP

Five tunes here with the title track worth the price of admission. It's like listening to JAWBREAKER's last demo tape with a chaotic out-of-tune chorus of "whoa"s. Gruff vocals. Guitar crunch. Loads of melody. No lyrics, but maybe that's better considering the band name. (LH)
(Missing Records, PO Box 710456, Santee, CA 92072)

JOYWHEEL/SUGARBITCH - split EP

SUGARBITCH's first 7" has a song on it called "What I Want" that I think is great, introducing a female vocalist with more angst than any I know and a band that keeps up with her. Unfortunately, the B side of that wasn't as great and neither is this one. The first song has potential, but doesn't live up to it. The second song is just dull. JOYWHEEL is a band on the metal/hardcore border. They've got guitars and are probably better live. (CK)
(Secret Afro Records, 111 Hillside St. #3, Roxbury, MA 02120)

THE KENT 3/THE DISAPPOINTED - split EP

The pair of KENT 3 songs are not really their most exciting, kind of so-so garage with vocals that are an immediate turn-off. THE DISAPPOINTED come off a bit better though there's a sorta sickly quality here too. Maybe it's the recording and mix, cuz I know these songs could definitely deliver more punch and impact. (TY)
(601 Eastlake Ave E, Seattle, WA 98109)

KOCHISE - "Là Où Dansent Les Morts" LP

Punk with sax. Saxophones. Also parts with male/female (operatic) vocals and fun, dancing, all over the place bass. This is fast, upbeat stuff. It almost sounds happy, which sets it apart in itself. It's an original sound. Lyrics are all in Français, but they deal with a wide variety of political issues. Even some French spoken word. Lord knows what they're sayin, but I dug on this one 'cause it's different. (AI)
(Toxic Muzik, Les Fantômes de Sitting Bull, BP 345, 47008 Agen cedex, FRANCE)

THE KRONTJONG DEVILS - "Moovin With The" EP

This is the best release yet on Kogar; two very cool surf instros, a Kingsmen cover ("That's Cool, That's Trash") and a version of "Surfer Joe" which they manage to make very much their own with reverb drenched leads and charmingly accented vocals. Recommended. (DD)
(Kogar Records, PO Box 985, 9700 Av. Groningen, HOLLAND)

LASH OUT/CONTENTION - split EP

Two heavy mosh hardcore bands from Norway in one 7"! First we have LASH OUT with "A Reflection in Blood" dealing with human and animal exploitation. Their sound doesn't diverge too much from their 12" but it just has a stronger INTEGRITY feeling into it. Then we have CONTENTION with "Burned" and "Perish," heavy structured songs, with lots of crunchy guitars, fast and slow tempos, and angry vocals. (FA)
(Stormstrike, An Der Rothalde 17, 79312 Emmendingen, GERMANY)

# RECORD REVIEWS

LATIMER - "Carolid Wants" EP

Heavy noise guitar leaning towards GUZZARD, with a a hint of melody ala TAR. Definitely in the Amphetamine Reptile vein. The B-side gets a little more loose with an intriguing bouncy bass line and passionate vocals. Interesting debut. (MH)
(510A So. Juniper, Philadelphia, PA 19147)

LEATHER UPPERS - "O.K., Don't Say Hi" CD

Having seen these guys live a couple of times I'm afraid my judgment on this record may be influenced a lot. They put on one hell of a show right down to their costumes: pink furry vests and orange bell-bottom corduroys. Naturally I find the record just as fun. Originally a Canadian two-piece, they have just added a Bay Area drummer. Influenced by 60's pop, the songs go beyond kitsch with titles like "Sugar Sandwich" and "Mr. Googally Eyes." It's a great record. (CK)
(Past It, PO Box 6050, San Francisco, CA 94142)

LEATHERFACE - "Win Some Lose Some" EP

A version of the SNUFF tune from their last recording session is the A side. The flip has 2 powerful live versions of "Discipline" and "Colorado Joe/Leningrad Vlad." A great finale for a great band. (MM)
(Rugger Bugger/Revolver)

LEMONS - "Marvel" CD

This is basic punk rock. Tight, powerful, snotty, and proud. Think U.S. 1977, think DEAD BOYS, think HUMPERS. This rocks from beginning to end and kicks booty on all those other Seattle bands. So there. (RL)
(Macola Records, 8831 Sunset Blvd, W. Hollywood, CA 90069)

THE LINKERS - "Suzy" EP

You got cool French garage-land sixties shit here; lot-o-fun for the plebeians. It perks right along with a genuine house-rockin' feel to it. Even the organ parts are tolerable. It makes you suspect that they have a Purple Onion scene going on in Bordeaux, France. Quite humorous actually. (BR)
(Weed Records, 4 Rue Sadi Carnot, 1400 Caen, FRANCE)

MALACHI KRUNCH/THE PIST - split EP

MALACHI KRUNCH deliver an edgy, pissed off, rebellious attitude, disdain toward living in America. While their music isn't much to be desired, typical crossover metal and punk punch. THE PIST side is vicious punky rough stuff! Snotty vocals, old school hardcore, enough energy to drive any jaded punk nutz. (SM)
(Eugene Records, PO Box 2183, Meriden, CT 06450)

THE MEDIEVAL - EP

Unadulterated garbage gutter rock. Raw and relentless, underproduced. Sounds fuckin' A punk rock. Homemade covers wrapped in duct tape. A definite belt holder. (SM)
(PO Box 33543, San Diego, CA 92163-3543)

METH 25 - "Rubber Ball Smack" EP

Gothic and raw. It's dark, angry, emotional, experimental with strong, female vocals and distorted guitar. I love this kind of trashy, heavy, goth-punk stuff. It makes me remember why I wanna dye my hair black and draw dark rings around my eyes and wear trashy clothes and write nasty poetry. This is great inspiration. I adored it. (AI)
(Beet Records, PO Box 53294, Philadelphia, PA 19105)

MIKE REP AND THE QUOTAS "Heros and Idols" EP

A side is rather sludgy and overlong song made rather indistinct by the cruddy recording quality, which sounds pretty good in pure sonic terms but doesn't really work with this content (or lack thereof). B side is an acoustic number which sounds kind of 3 A.M. folkie. (DD)
(Bag of Hammers, PO Box 928, Seattle, WA 98111).

MIND OVER MATTER - "Security" LP

Produced by Don Fury, this has got a good sound with solid bass laying the groundwork for some fierce guitar noise. East Coast hardcore isn't as dumb as some people have given it credit. Emo-ish lyrics, though. You have been warned. (JD)
(Wreck-Age, 451 W Broadway #2N, New York, NY 10012)

MORAL CRUX/MOTHERLOAD - split EP

This is a split pop punk feast. MOTHERLOAD's tracks were good but, MORAL CRUX's "Waiting For a Bomb" really stood out. It's has really clever lyrics and a killer catchy tune. Nice job. (MM)
(Shinola Records, South 408 Freya, Spokane, WA 99202)

THE MORTALS - "Bullet proof" LP

Sounds like the MONOMEN with some "psychedelic" overtones in the guitar "jamming" and slightly morose vocals. The fairly clean production seems more appropriate to this sort of thing than it would be to ostensibly "garage" music. The album ends with a brief and atrocious bit fusion-ish buffoonery; I suspect at least one member of the band would like to "explore" this avenue further, based on some other parts of this opus. (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MOTARDS - "I'm A Criminal" EP

These bayou rats, straight outta the muddy Lone Star state, promise to ruin your thin semblance of sanity. Go ahead, let go! It's kinda like a punk primal scream. The scraping-in-the-ruts vocals on this one will wither yer ears. In addition, the guitars chug along nicely, making this one of the best records of the month. (BR)
(no address)

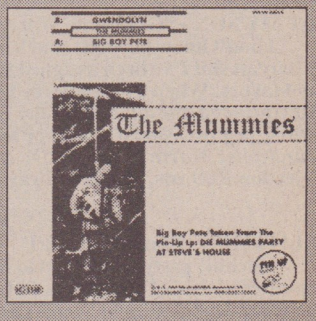
MOUNT SHASTA - " Put The Creep On" CD

One of the best things I've heard in a while. Loud, screeching, distorted guitars and vocals that could probably be actually saying something, but who cares? A band that could put the new breed of AmRep bands to shame. The kind of stuff that my mother would have loved for me to listen to when I was a kid. Includes their "Nodule" 7". (CK)
(Skin Graft, PO Box 257546, Chicago, IL 60625)

THE MUMMIES - "Party At Steve's House" LP

Serious rock here, from master practitioners of the wild 60s party-punk sound. Moved me to involuntary pogo frenzy as they blasted out the classic tunes. Unfortunately, it does suffer from mediocre sound quality. If you don't have enough music to drink to in your collection, this would be a good one to add. (EW)
(Pin Up, Bismarckstr. 23, 33615 Bielefeld, GERMANY)

THE MUMMIES - "Gwendolyn/Big Boy Pete"




It makes sense that Larry Mummy is hanging himself on the back cover considering that THE MUMMIES totally blow their legendary status (& credibility) with this latest release ... Why does this exist? Ask me that after you lay down your hard earned dollar collecting this latest batch of German imports. They may do an alright DON & DEWEY, but THEY BROKE UP! THEY'RE NOT EVEN A BAND ANYMORE!!! I don't know about you, but I'd much rather see these guys start a new band, with a new gimmick. (MJ)
(Pin Up, Bismarckstr. 23, 33615 Bielefeld, GERMANY)

# RECORD REVIEWS

MUPPET MULE/BROCCOLI - split EP

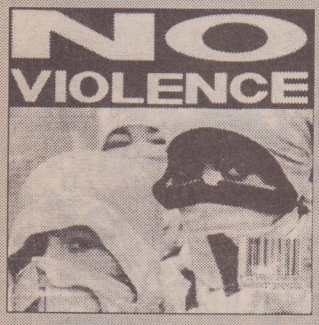
Two U.K. bands here. The MUPPET MULE side is Am. Rep./NO MEANS NO sounding that didn't do a thing for me. The BROCCOLI side is really good though with it's DINOSAUR/DRIVE feel. Poppy, upbeat, and catchy guitar lines. Ya. (RL)
(Chute Records, PO Box 211, Dundee, DD1 9PH, UK)

THE NECKBONES - "Bad" EP

I hate reviewing records like this. While there's some decent 70's garage punk on this thing, there's just some horrible guitar *solo-ing* over them that sounds like bad movie-soundtrack stuff. It just ruins it for me, and then there's the fact that my sense of humor is totally dissimilar to theirs ... I hate it when that happens. (MJ)
(Rt. 1, Box 10, Apt. P, Oxford, MS 38655)

THE NEEDS - "The Nigger" EP

Standard 60s style rock and roll. It's catchy and fun, and apparently not racist. (CK)
(Weed Records, no address)




NO VIOLENCE - "Social Justice" EP

Eight songs, with only one being over two minutes - definitely sounded like something I'd like. As usual, Ken manages to introduce me to something I'd probably never have heard otherwise, this being a raging Brazilian band. While skirting 'straightedge' predictability at times, this manages to combine full on hardcore with intelligent vocals for a potent combination. Well done! (TM)
(Sound Pollution, PO Box 17742, Covington KY 41017)

NUEVO CATECISMO CATOLICO - "Why She's A Girl From the Chainstore" EP

I can't recall ever hearing a band from Spain that I liked before because, like most Europeans, I only like US bands. NUEVO CATECISMO CATOLICO might as well be from the US cuz if they weren't singing in Spanish I'd swear they were from Orange County (although it has been the trend lately for bands to sing in Spanish) because they have that unmistakable hard rockin', not pop, not HC, mid tempo OC sound. I like the originals a lot but the BUZZCOCKS title cover has no spunk, just an exact cover. Pretty good, all things considered. (EY)
(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

NOT MY SON - "Gruesome Worms of Hate" EP

I don't know how this snuck into the review bin, it's so *metäl* but it's the fiercest shit I've been assigned to review this month so thank Odin for small favors. When I mean fierce I mean it's got the power of non-dumb metal (granted, the minority of the form), no simpy falsettos or wanky lead guitars, just occasional spurts of bass solo and a singer who *sings in his natural voice. Wo*rth buying. (JD)
(Rejection Records, 323 Broadway Ave. E #1105, Seattle, WA 98102)

OBLIVIANS - "Static Party" EP

Bitchin' nastygrind voodoo hula skank in the manner of say if the respective scenes of Columbus OH, and San Mateo, CA were grafted to each other. Imagine the spawn of say the MUMMIES and 68' COMBACK. It's got the hoarse/coarse factor and the tweaked whiplash pummel of that Columbus/Memphis thing. Go girl crazy! (HD)
(In The Red, 2627 E. Strong Pl, Anaheim, CA 92806)

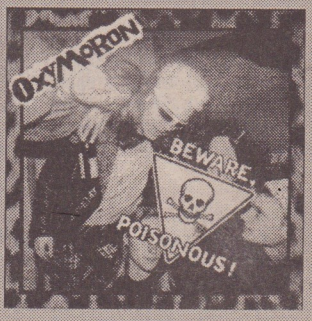
THE OFFSPRING - "Smash" LP

If you're familiar (or even if you're not) with the OFFSPRING, then you'll groove on their latest. Has all the power of the *Ignition* LP, which was in my top 10 albums of '93. I intently studied the lyrics only to notice a pattern emerging: "there's no future, we're all living under the gun, in a fucked up world, which we created, even if we think we didn't...". Speaking of firearms, about 1/3 of the songs are about, related to, or a least mention: guns. The production is in-fucking-credible and the power of the raw yet polished, strong melodic hardcore is bound to be a classic. Listen to *loud*. (SB)
(Epitaph)

OTIS/DIRTY MITTS - split EP

I really don't know how to describe either of these bands or who to compare them to. I think they sound like any of those bands from MTV's "120 Minutes," you know that kind of band that would sell their hungry asses to a major for $150. Slow, depressive, romantic rock that makes me proud of being into what I am. (FA)
(South East Records, PO Box 579, Iowa City, IA 52244)

OXYMORONS - "Beware, Poison!" EP




It seems the leather, bristles, and studs disease has hit in Yurp now and hopefully it'll spread like wildfire, as it has in the US lately. The OXYMORONS play uptempo oi/street punk better than their obvious influences. And they wear their influences well with great ripping PISTOLS-sounding three chordness and *super* catchy (and I mean super catchy!) choruses that'll have you either singing along to them or jumping around the room shouting, "Oi! Oi! Oi!". I loved all four songs, especially "Black Cats" with its overly-infectious, never leave your head chorus. A definite winner. (EY)
(Oxyfactory Records c/o Kicki Weyers, Frauenaurachstr-8, 94056 Erlangen, GERMANY)

PARASITOS - "La Cara Okulta" LP

At the best of times they remind me a bit of CODE OF HONOR, but unfortunately there is so much proto-punk BLUE OYSTER CULT damage here that the results are infinitely less interesting. (TY)
(Sociedad Lent E Ilimitada, Apto Correos 3076, Zaragoza, SPAIN)

PERVIS - CD EP

A heavy AmRep style band with punk and metal influences. The female vocals reminded me a bit of L7. Well recorded, but too many guitar solos for my taste. (MM)
(Last Beat Records, no address)

PHANTOM SURFERS/THE ASTRONAUTS - split EP

European tour split 7". THE ASTRONAUTS chunk through what sounds vaguely like a VENTURES concoction and a slowed down version of the "Lost In Space" theme, while the practitioners of the West Coast Go-Sound pack two sultry cuts of their traditional and distinct instrumentals, that don't appear on their upcoming LP. And as an added bonus, they've included a special fond adieu to Europa, reading somewhere between a bad travel brochure and/or an even worse high school textbook. Smart guys, those surfers. (KS)
(Pin Up, Bismarkstr 23, 33615 Bielefeld, GERMANY)

PIXAMANDURRIES - "Tierra Y Libertad" EP

A benefit for the Indian community in Chiapas. Lyrics in Spanish. Side A displays a nice energetic pop-punk sound, but I was really impressed with the instrumental flipside, "Folk-Core," in which traditional Spanish folk songs are, shall we say, brought up to date. Worth checking out. (EW)
(Tralla, Aptat. 37.119, 08080 Barcelona, SPAIN)

PLASTIC VENUS - "Lola/2 Months In Bed"

Droney noise-pop that sounds like it may be influenced by some British bands of a few years ago, like LUSH. Actually I think this band is British. They could use better songs, but it's still way better than the new SONIC YOUTH. (MC)
(Dental Records, no address)

# RECORD REVIEWS

POPPA WHEELIE - "Rig" EP

Straight-ahead punk rock with rough, melodic vocals. Sound just like ZIPGUN. Songs about getting stoned and Jesus. (CK)
(Mother Records, 817 Division Ave #C, Tacoma, WA 98408)

PREMONITION/INHUMANITY - split EP

A cool record with an enthusiasm that you don't see too often. It's apparent that both bands put a lot of effort into this. Unfortunately, this kind of enthusiasm usually comes from small bands in small towns where they have to work hard to put out a record and appreciate the effort. Included is a neat lyric booklet. The production is not amazing but doesn't hinder the overall finished product. PREMONITION play politically motivated melodic HC with both quiet and upbeat moments, while INHUMANITY play grinding toned down dark hardcore with growling vocals. (MK)
(Steronucleosis Records, PO Box 5724, Columbia, SC 29250)

PROVISIONAL - "It's Was Always About Feeling Alive" EP

Sounds like the title for a fuckin Billy Joel record. Actually, that's not all that far off - sounds like it as well. Perhaps once you get past the 'feeling alive' part, you'll get something that would provide you with the spark to write a decent song. (TM)
(Absolute Music, 48395 Lake Valley, Utica, MI 48317)

PURPLE OVERDOSE/BORED! - split EP

BLACK SABBATH tributes are only slightly less inspiring than DISCHARGE covers. PURPLE OVERDOSE destroy "Symptom of the Universe" while BORED! take it upon themselves to mangle "Ironman." With versions like this it's hard to imagine these guys are fans. Some things are best left to professionals. (NN)
(Brain Salad Surgery, PO Box Q378, Queen Victoria Building, 2001 Sydney, AUSTRALIA)

PUSSYCAT TRASH/RAZORBLADE SMILE - split 45

Amateur-ish indie garage stuff in the "K" vein. Neither of these tracks did much for me, although PUSSYCAT TRASH came close with their HUGGY BEAR-ish vocals. (RL)
(Slampt, 10 Meldon Terrace, Heaton, Newcastle Upon Tyne, NE6 5XP, UK)

THE QUEERS/PINK LINCOLNS - split EP

This is a live split between these two bands of aging pop punx. PINK LINCOLNS were recorded in Atlanta, one tune off of their 1st LP as well as a cover of BIKINI KILL's "Suck My Left One," and an amazing, dare I say, Haiku entitled "Big Bouncer Angry Bouncer." (For a live recording, this has very good sound quality). The QUEERS clock in with five great tunes recorded on WNBR back in '81, which of course makes it better than most anything they've released lately. This is a record to pick up, even tho it doesn't seem to come with a cover, which I think is pretty weak considering that it costs $4.oo. (LD)
(Jason Duncan, PO Box 16328, Spartansburg, PA 29316)

THE QUEERS - "Grow Up" LP

A re-issue of a 1990 hard-to-find LP. Cheap RAMONES with country western bass lines. I know some of these lyrics are pretty insensitive, but I didn't write this review to hurt your feelings. I am older now and I still wouldn't write an apology. To sum it up in a nutshell, yes, the QUEERS are punk rock, if you'd like a RAMONES influenced record, here it is. (SM)
(Lookout, PO Box 11374, Berkeley, CA 94701)

RAN - "Little Tasmania" EP

Fairly unusual for an unknown British band to appear on an unknown American label, but that's what this seems to be. This is strong Britpunk, with good lyrics. It's in the vein of LEATHERFACE, albeit nowhere near that level of production. All 4 songs are good. (MC)
(Silver Fox, 3450 El Pinal Dr, Evergreen, CO 80439)

RED ALERT - "Beyond The Cut" LP

A UK oi band now well into their second decade. This sort of slow, plodding singalong stuff doesn't really appeal to me, but some of the lyrics about sticking to your punk ideals through thick and thin, refusing to give in just because you've grown older, did touch me to the point that I can't give it a bad review. If you like old-style oi, I'd recommend this highly. (EW)
(Knockout, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

RED AUNTS - "Bad Motherfucker 40 o-z" LP

I was led to believe this album was leading towards the arty (by other RED AUNTS connoisseurs). The consensus is that their last album was better, with more tunes and less screaming. I must totally disagree. There are way more tunes here than comparable garage bands like BIKINI KILL and THE FRUMPIES. I like the direction they've grown in and I think it's their strong point. Tough-mama points for covering BLACK FLAG's "Wasted". These babes rock and they've got hot fashion sense, which, as we all know, is essential. (SB)
(Sympathy)

RED #9 - "Mary" EP

Charming all-girl pop punk here in the MOIST/early CREAMERS vein. Amateur-ish in a good way with plenty of guitar heft. A great remake of "Johnny (Joey) Are You Queer?" thrown in too! (RL)
(Farmhouse, 448 Madison Dr, San Jose, CA 95123)

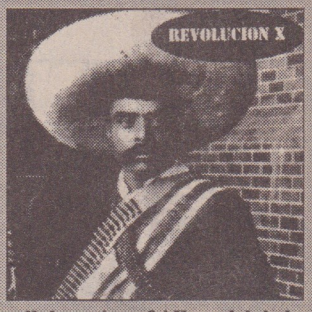
RED #9 - "Mary" EP

Not terribly exciting. Sort of like what the GO-GO'S might have sounded like with a little more edge and a little less talent. Coincidentally (?), their choice of a cover song, "Joey, Are You Queer," was originally done live by the GO-GO'S. (KK)
(Farmhouse, 448 Madison Dr., San Jose, CA 95123)

RESSURECTION - "I Refuse" LP

RESSURECTION play the kind of hardcore most commonly associated with hooded sweatshirts and running shoes - I can't comment on the lyrical content, but they do appear to be less uptight than other bands of their ilk. The influences are as numerous as they are obvious, but there are plenty of bright flashes here and there - the band throws in plenty of time changes into every song, and the singer has that rough-as-nails quality, which is always an advantage. (JR)
(New Age, PO Box 5219, Huntington Beach, CA 93615)

REVOLUCION X - "Declaracion De Guerra" EP




Quite a varied and timely release from a new Mexican band. Side 1 has the declaration of war by the Chiapas Indian rebels set to a slow drum/bass march. This is followed by two fast punk/hardcore songs about the Mexican political situation. Side 2 has a classic snotty pop punk song about the US Border Patrol ("being a Mexican is sooo much fun"), followed by an early DRI-type thrasher and then a cool straight ahead hardcore song about Puerto Rican independence. A great looking and informative package houses this project, a joint collaboration of 4 French labels. (TY)
(New Wave, BP 6, 75462 Paris cedex 10, FRANCE)

THE ROB JOBS - EP

This record has an early FUGAZI influence that attempts to capture a similar energy without sacrificing their originality. Energetic punk with a pleading quality. Musically inspiring with cool trading off lead and backing vocals. The only downside is there's no lyric sheet. Great. (MK)
(Beer City Records, PO Box 494, Milwaukee, WI 53122-0494)

ROVSVETT - "Fatal Farts" CD

Ferocious onslaught of thundering hardcore, an amazing 42-song collection following Sweden's ROVSVETT through their vinyl discography back to their first demo in 1984. With charging guitars and boisterous shouts, their early material laid closer to the blueprint of Scandavian thrash, while later material let loose more of a sense of humor (expected from a band whose name roughly translates to "ass sweat") and melodic/musical edge. Recommended. (KS)
(Birdnest Records, Scheeling. 19, 731 33 Koping, SWEDEN)

LA SECTA - "It's Gonna Be A Wild Weekend" CD

It's a riff-o-wonder, punk-driven madman band. Rockin' guitar tones, healthy dose of solid drums. Fast paced punk-o-rama. LA SECTA lie somewhere between the STRAWDOGS & the F.U.'s. (SM)
(Munster Records, PO Box 18107, Madrid 28080 SPAIN)

# RECORD REVIEWS

S.F.A. - "Unclean" EP

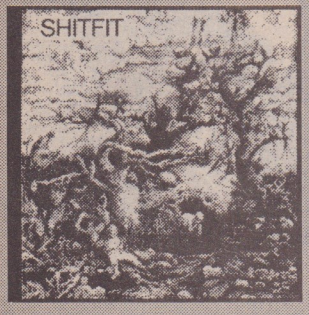
With an overall mean feel, SFA play their style of self-described "NY City hate-core." Interspersed spoken rants sound like HENRY ROLLINS singing for the late period CRO-MAGS. Two songs, one about being a serial killer, the other about freedom from morality, thus enabling one to raise hell, kill lots of people and take what you want. Overall the tough guy "crazy as fuck" carnage thing gets a little corny and boring. You be the judge. (MK)
(Wreck-Age Records, 451 West Broadway 2N, New York, NY 10012)

SEVEN YEAR BITCH - "1993 Peel Sessions" EP

It's heavy and slowish like punk rocking thru molasses. Over that is a woman vocalist with attitude, and as John Peel says, "pretty uncompromising stuff" from The BITCH. Includes "The Scratch" and "Knot". You won't soon forget the lyrics to "Dead Men Don't Rape." Jesus, this stuff makes ya wanna O.D. on Midol. Kool. (AI)
(no address)

SHAM 69 - "Live In Japan 1991" CD

Just about anyone who reads this magazine is going to see the above title and know that this disc blows like the four winds. If they edited all the speeches before each song together we'd have a fine comedy disc. "Y' know it's not 1977 or 1980 anymore" then the sax and keyboards kick in. At one point he says he "can't believe the ROLLING STONES are still together" without a trace of irony. Isn't that clear headed thinking what made SHAM 69 what they are today? (MM)
(Cargo)

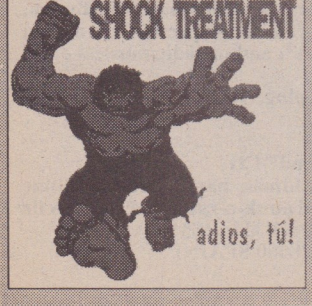



SHITFIT - EP

Decent hardcore coupled with great lyrics and a well written introduction for the label - almost a better read than listen. Their songwriting hasn't totally lost some of their more obvious influences, but it's energetic enough to probably be fun live. If the R.I.P. thing is true, it's too bad, some great stuff probably wasn't too far off. (TM)
(Vital Communications, PO Box 366, Station B, Toronto ON, M5T 2W2, CANADA)

SHITFIT/HUMAN GREED - split LP

From the punchy side of their split 7" with GENERAL FOOLS, I expected another harsh flogging from Canada's SHITFIT. But the songs here are much more lengthy-drawn out in a CONCRETE SOX-type of rollicking speedfest, and the vocals—while maintaining a strange constant mutant vibration—fail to generate intensity. Well done, but I was expecting more. The HUMAN GREED side does blast though, 13 tracks of noise-crunch-noise, though not delving into new territory musically or lyrically (with song titles like "Unity," "Cops," ugh!), they hold the fort pretty damn well. (KS)
(Dysgusher, 2 Bloor Street West #100, Box 477, Toronto, ON, M4W 3E2, CANADA)




SHOCK TREATMENT - "Adios, Tu!" EP

Unlike the more political Spanish bands, SHOCK TREATMENT has always opted for high-energy, RAMONES-ish powerchord punk. The stand-out track, "No Puedo," just pummels you with catchy, high-velocity punk. Very highly recommended, as with all their records. (SS)
(No Tommorow, Apdo 1134, Castellon, SPAIN)

SHROOMUNION - "Fairytales & Dreams" EP

No hippie shit. This is pure thrashy punk with downright shrieks. But it's also melodic too, and melancholic. There's some obvious guitar-NEUROSIS influence going on here, but the female vocals gives it a different edge. Kool. (AI)
(Repercussion, 3871 Piedmont Ave, Box 312, Oakland, CA 94611)

SICKO - "You Can Feel The Love In This Room" LP

A solid elpee of head-bouncing, toe-tapping, guitar pop-punk. Not unlike GREEN DAY. 18 songs and I'd bet that none goes over two minutes. Yes. Delicious and nutritious. (KK)
(Empty Recs, PO Box 12034, Seattle, WA 98102)

SLEEPER - "Splinter/Frankie The Clown"

More solid Emoesque pop-punk from SLEEPER. It's catchy and easily avoids becoming generic. The singer isn't really able to get the most out of the songs, but other than that it's quite good. (MC)
(Allied, PO Box 460683, San Francisco, CA 94146)

THE SLEESTACKS - "Cobain In A Coma" EP

The punch line in a joke belongs to its timing. And the SLEESTACKS roll hard on this one! As far as puns go, this one rules! Take a MORRISEY song and change a few of the lyrics, presto change-o, you have a humorous joke "collectors scum" record. This one-sided single is clear vinyl, including a silk screened picture of Cobain with guitar in hand, and the disk hole penetrates Curt's head oh so fine. This was released before he swallowed the shotgun. (SM)
(chickenshits, no address)

SPITBOY - "Mi Cuerpo Es Mio" EP

Not fast enough to be thrash, not dissonant enough to be grindcore, too angry to be emo, is it a feminine FUGAZI? No, it's SPITBOY! These four women convey a great deal of passion and frustration in these three midtempo songs dominated by screaming vocals. This EP is unfortunately the last we'll hear of the band with Paula on bass. I look forward to hearing what influence their new bass player will have on the band. (JH)
(Allied, PO Box 460683, San Francisco, CA 94146)

THE STIFFS - "Destroy All Art/ Chelsea"

"Destroy All Art" is a great example of snotty, rebellious punk rock; this track has cool hooks and almost a DICKIES-ish edge. "Chelsea" shows more of the same "fuck you" attitude in yet another invigorating tune. A lot of fun, and of course, recommended. (SS)
(Aluminum Records, PO Box 2217, NY, NY 10009)

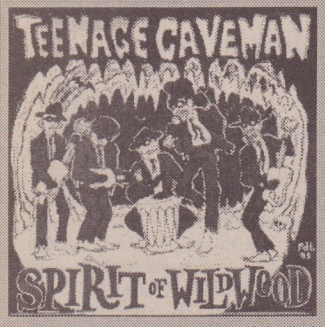
THE SUPERKOOLS - CD

I'm very undecided about this one. On one hand it's got good early punk-style pop songs. On the other I have a tendency to get distracted while I'm listening to it and go to the kitchen to get something to eat or turn on the TV or something. Oh well. (CK)
(Kicksville Records, PO Box 2545, Hollywood, CA 90078)

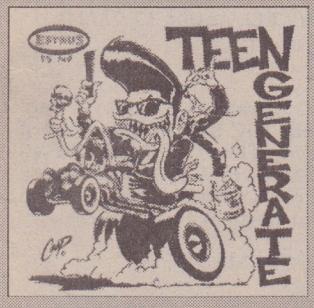
# RECORD REVIEWS

SWINGING TEENS - "If You Hate Me/Smile"
The A-side is basic powerchord punk rock with the kind of sung vocals that recall the new wave/punkers of 1979, while the flip shows more of the same in a monotonous two-chord power-chord punk tune. Good energy, but lacks that extra something. (SS)
(John Kass, PO Box 6425, Minneapolis, MN, 55406)

T.D.F. - "Secret of Flesh" CD
One of Japan's better known recent bands (due in part to the release of their EP here in the U.S.) show up with a full length. Containing a couple of songs from that EP, this is the consistent fast, punchy hardcore you've come to expect. Spanning 1991 - 1993, this is a fairly complete documentation of their history (sans a few comp tracks). Features one song with guest vocals from Esneider (HUASIPUNGO) and some of the best lyrics I've seen on a recent Japanese release. Great live bonus tracks - excellent! (TM)
(Tribal War U.S., PO Box 20012, Tompkins Square Station, NY, NY 10009)




TEENAGE CAVEMAN - "Spirit Of Wildwood" EP
Jeezus!!! Not another one of these wanna-be garage bands! How fucking generic and lifeless can you get?! Comes complete with a funny drawing of the band on the cover just like all the other so-called Sympathy/Dionysus style garage bands along with a real tired version of "Boss Hoss" by the SONICS. I swear to fuckin' god, it's shit like this that makes me listen to the likes of the RASPBERRIES!! "No-balls" rock'n'roll is what I call this lot. (SW)
(Homo Habilis, PO Box 636, Auburn, AL 36831-0636)




TEENGENERATE - "Sex Cow/Bad Boy"
By now it's a documented fact that everyone at MRR loves TEENGENERATE, and despite the bland packaging this release will not dissuade anybody. Both songs are fast, raw rock'n'roll, and readily available 'cause it's on ... Estrus (MJ)
(Estrus)

THIRD WORLD DISEASE/FAUNA - split EP

Fourth record I've reviewed this month (from the fourth different country) with an anti-fascist theme. Not that I'm complaining, with the way things are going all over the place. THIRD WORLD DISEASE check in with competent beefy hardcore—decent but unexceptional. For whatever reason the flip really sunk in on me - FAUNA have a more mid-paced approach with female vocals that had me playing their side repeatedly. Definitely going to be on the lookout for more from them in the future. (TM)
(Merwi Records c/o Jonte Ekman, Rahkakatu 10 C11, 15610 Lahti, FINLAND)

THUMBNAIL - "The Sound Of Thumbnail" EP
Couldn't get into it. These guys are well connected with a lot of midwest punk rock friends so I don't think I'll be encouraging them to emulate Kurt Cobain if I don't give them a good review. I just can't get into bands with drummers who sound like the Energizer Bunny. (JD)
(File 13 Records, PO Box 251304, Little Rock, AR 72225)

TOTAL CHAOS - "Pledge Of Defiance" LP
This shit is punk!!! TOTAL CHAOS, complete with an anarchist symbol in the logo itself, sound like THE EXPLOITED, every song complete with the 2 chord rundown and a guitar solo. When I listened to this (once, I swear!), I felt like I went back in time to 1982. Somehow this band forgot 12 years passed by, and they are still playing shit that's been done 20 million times before. Lyrically, they mean well, but I think my grandmother with a wooden leg and a hook would do a better job. Sorry Rob Chaos, Joe Bastard, Ronald McMurder, Gearbox, but it is 1994! (FA)
(Epitaph, 6201 Sunset Blvd #111, Hollywood, CA 90028)

UGLY HEAD - "Spoon, Knife, Fuck" EP
Straight up sleeveless flannel. Distortion overdrive, jangley guitar riffs, monotone vocals. Basic college core, poppy but still dirty enough for punk rock. Bore me some more, or stone me to death. (SM)
(Transparanoia, PO Box 14854, Richmond, VA 23221)

UGLY STICK - "Dine Under the Birds" EP
The tip-off is four guys with their shirts off on the back cover. Maybe it's meant to be all in fun, I mean they got cool *bowlin'* photos on the inside. But altogether it's too rock'n'roll non-descripto "I can really sing" insert guitar solo moshy stop-n-go bit here for my tastes. (PC)
(Lizard Family Music, 214 North Virginia Lee Rd., Columbus, OH 43209)

UNLEADED - "New Orifice/Grave Decision"
This UNLEADED 7" is pretty good. They definitely have that San Diego/ROCKET/JEHU sound. I really liked the slow melodic song on the B side alot. Another winner from Goldenrod. (MM)
(Goldenrod Records, 4186A Sorrento Valley Blvd., San Diego, CA 92121)

ULTIMOS DE CUBA - "Bolsas Negras" LP
Spanish speed metal (punk?) with vocals like Brian Johnson (AC/DC) before his voice got *really* fucked up. Boy, those were the days. (PC)
(Tralla Records, Ap. CO: 37119, 08080 Barcelona, SPAIN)

VARUKERS - "Live in Leeds" CD
While this sounds better than the 'Live in Holland' LP put out on Rot Records a long time ago, it's still really not that great. Starts laughably bad, but works it up to being listenable. Eight additional 'bonus' studio tracks round it out - probably the most identifiable aspect of this is how dated it sounds, especially lyrically - oh my how times change! (TM)
(Retch Records, 49 Rose Crescent, Woodvale Southport, Merseyside PR8 - 8RZ, ENGLAND)

VIENNA NOISE CHOIR - "David's bath hour/Relatives"
Locally based art damage angst-core that's got a little DISTORTED PONY and even SAVAGE REPUBLIC albeit filtered through a West Oakland, art-loft amateurish aesthetic. Side two is all noise/aural collage stuff. (HD)
(Brick Factory Records, PO Box 3201, Oakland, CA 94609)

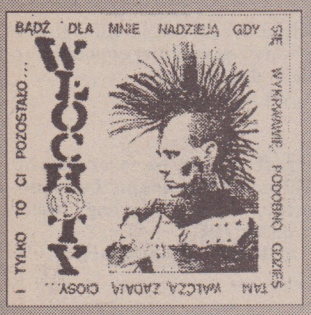
VOLUME DEALERS - "Hanayashiki" EP
I'm not too sure what to make of this, it's very uhh, Japanese? Real noisy poop here, runs the gauntlet from slooow to breakneck, loads of fucked up feedback, and whacked vocals. I hear all sorts of things from POISON IDEA, to GISM to the BUTTHOLES. It's good, I'm not sure if it's something I'd listen to again, but for those folks big on Japanese stuff, check this out. Great looking cover as well. (LD)
(Kameya-Bldg. 606, 4-4-8, Koenj-Minami, Suginami-Ku, Tokyo 116, JAPAN)

VOODOO QUEENS - "Chocolate Revenge" LP
I listened to this English all-girl group while I wuz writing reviews fer all the other records I had listened to earlier, and that's because this record is like background music, having the television on while doing yer homework. Very unexciting. Kinda reminds me of that generic all-girl Hollywood sound. Very distorted guitars and it moves along at a snail's pace. I bet some of you wonder why I bother reviewing records if I hate about 98% of everything I listen to. The sad thing is, most of you idiots will eat shit like this up with a spoon and fork. (SW)
(Too Pure, PO Box 1944, London NW10 5JP, UK)

THE WAIT - "15 Lies" CD
This is catchy, melodic punk rock. Sometimes fast with a definite rock influence. The vocalist sounds quite a bit like BOB MOULD. They do a cool, fast version of TELEVISION's "See No Evil." I think they're from Europe but there is no address on the CD. (MM)
(Larson Recordz)

WALKING SEEDS - "Beat Them all.. /Half-Modern"
My experience with the WALKING SEEDS has been minimal at best. If this record is representative of their stuff then they're a not-so-bad hardcore band with a profound mean streak. "Half-Modern" is fast and sloppy, with an overdriven guitar sound that made my ears perk up. "Beat Them All to Death" seems kind of lackluster in comparison, but does shed some light on their philosophy. Worth a listen, just remember to suspend your disbelief. (JR)
(Dental Records, 67b Burghley Rd., Kentish Town, London NW51UH, UK)

# RECORD REVIEWS




WIDOWS - "Complete Widows" CD
Totally unknown to me before I heard it - reissue of an old Finnish band who must of been the shit in their day. Catchy, melodic, sing-a-long - really fucking sticks. They remind me enormously of the CLASH - all the way down to the awful pseudo-reggae once in a while. This is really above average - originally released in 1979/80 - cool that it's available again. (TM)
(Poko Records, PO Box 483, 33101 Tampere, FINLAND)

WLOCHATY - "Uderzaj Teraz" EP
Four thrash anthems of hope and freedom, beckoning from Poland (!) with the same tenacity as DEAD SILENCE, CONFLICT, or ANTI-SECT. Distorted guitars, lengthy vehement rants and ramblings with three singers going at it, sometimes simultaneously, in Polish, and the occasionally obligatory-sappy-peace-punk-really-sad-sounding-female-back-up-vocals-that-reflect-the-sad-state-of-our-modern-world (ugh). An appreciably noisy jumble of ideas and energy! (KS)
(Nikt Nic Me Wie, PO Box 224, 41-900 Bytom, POLAND)

YARD TRAUMA - "Oh My God!!" LP
A posthumous release here. Punk rock-n-roll in the CREAMERS/LAZY COWGIRLS vein with a singer who sounds like STAN RIDGEWAY. Pretty rockin' solid stuff from this 80s So. Cal. band on what I'll assume would have been (or is) they're last LP. (RL)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

YESMEANSYES/ODEEMA - split EP
ODEEMA do five tracks in the old Finnish hardcore vein. Rather primitive sounding but enjoyable nonetheless. YESMEANSYES do 48 NAKED CITY-inspired noisecore ditties accompanied by a piano. With songs like "Cardinal (Fuck Like A Priest)" and members named Martin Luther King Diamond you'll have to forgive me if I'm left a little speechless. (NN)
(Merwi Records c/o Jonte Ekman, Rahkakatu 10 C11, 15610 Lahti, FINLAND)

YOUTH BRIGADE - "Happy Hour" LP
Alright, I've got a confession, I've never heard YOUTH BRIGADE before this album. I figure I'd better have a little historical perspective before attempting to review this, so I listened to their old stuff and went to a show at Gilman. This album is in line musically with their old stuff, and unlike most bands that stay around this long, they don't sound tired, quite the opposite. From what I've heard, these guys helped inspire a whole genre of music and of politics in music. They've still got that zip and it sounds fuller and more mature in a good way. Powerful melodic hardcore with the unmistakable vocals of Sean Stern. For you newer folks, styles are comparable to Dan O'Mahony of 411 legendary status. (SB)
(BYO)

ZONA A - "Nie Je To Tak Zle" CD
Decent punk that's got your typical European anthemic-chuggin-mid tempo feel, then throw in your two reggae flavored songs a la the CLASH. Generally well produced, with catchy all-singing-together oi-ish (but not...) choruses. Lyrics about the meaningless of existence, army service, authority, etc. (HD)
(Peter Schredl, Gorazdova 28, 81104 Bratislavia, SLOVAKIA)

V/A - "A Very Very Cheap Munster Records Sampler, Just Because We Love You..." CD
This is a tribute to indie pop bands. I imagine many of these bands are "good" enough to go major if they so chose. The college radio stations will eat this up. LA SECTA, BUM, MEANIES, PARKINSON D.C., LOS VALENDAS, WHITE FLAG, BEN VAUGHN, PRIBATA IDAHO, THE A 10, PATRULLERO MANCUSO, CEREBRAS EXPRIMIDOS, NOMADS, SNATCH, DUM DUM BOYS, THE ZEROS, THIN WHITE ROPE, and ZENITH. Much more "rock" than "punk", and thus bored the death out of me. (SB)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

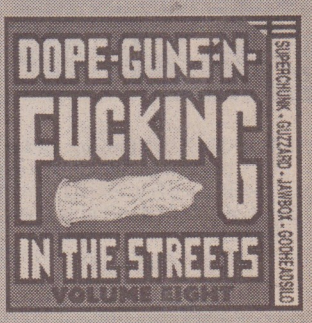
V/A - "The Bright Side Of Oi! Vol. 1" LP
A limited, (one thousand copies) oi! classics compilation from England. Included are some timeless oi! songs such as RED ALERT's "City Invasion," The RADICTS "Rich And Dirty," ANGELIC UPSTARTS "The Sun Never Shines," INFA RIOT's "Feel The Back" and one of the best bands of that era, SHAM 69, doing "Red London." This is right up your alley for braces + boots revisited. (BR)
(Knock Out Records, Postfach 10 07 16, 4652 Dinslaken, GERMANY)

V/A - "Close Your Eyes And See Death" EP
If the idea of a three-way split between LUZIFERS MOB, CAPITALIST CASUALTIES, and WOUNDED KNEE doesn't make you go apeshit right here and now you've got some serious problems to be worked out. A thrashmaniac's dream come true with a trio of bands who are faster than a cheetah on rollerblades and a cool booklet to boot. Unquestionably, the ass-kickingest release of the month. (NN)
(Re-education, PO Box 101627, 40007 Dusseldorf, GERMANY)

V/A - "Comping An Attitude" 10" EP
Like most reviewers, I don't like doing compilations, unless they're local or have some bands that I've heard of or like. This one is collection of bands from Austin, which is the birthplace of some of the most exciting acts to come out of the US, so it's interesting to see what is going on there today. Here are some MRR style descriptions for each band. KIDS MEAL: good fast NO-FXish stuff; STRETFORD: goofy punk w/horns; GOMEZ: mediocre pop-punk w/annoying vocalist; MINORITY: fast hard rockin' emo; KRAYONS: mid tempo punk; FIGBASH: more melodic punk; EL SANTO: stop start NO MEANS NO damage. All in all, an OK comp with nice packaging, but like I said earlier I have to see some of these bands to really appreciate this record. (EY)
(Turkey Baster Records, 6403 Johnny Morris #12, Austin, TX 78724)

V/A - "Destroy! Ox-Compilation #16" EP
Sold with the Ox Fanzine, this 7-inch features songs by 5 very different bands. THE UNDEAD (really?) and VIC BONDI sound sort of creepy, like early TSOL. THE MEANIES come off like THE RAMONES on speed. ZIPGUN are fast-paced and DIGITS-inspired. KILL SYBIL's song is slow and basically wimpy with some faster parts, sounding like a distorted CRANBERRIES. You must track this record down simply for the ragingly awesome ZIPGUN track, however. (JH)
(Ox, Joseph-Boismard-Weg 5, 45276 Essen, GERMANY)

V/A - "Dixie Flatline-Partial Halo Radioactive Record" CD
I don't understand this comp. Duh. The bands demonstrate completely different genres of music from one to the next, which always displeases my ear. Each band judged individually would be sufficient. Included: KING SOUR, UGLY HEAD, ART MONKS, HOSE GOT CABLE, FLAILO, YARDMONSTER, LABRADFORD, PELT, DAMN NEAR RED, SOMATRON, MULCH, BUZZOVEN (!!), LADYFINGER, SPOT ME 20, and 310. Technically good w/nice production (could play on college radio station just fine), but didn't tickle my fancy. (SB)
(Radioactive Rat, 238 South Cherry St., Richmond, VA 23220)




V/A - "Dope, Guns and Fucking In The Streets Volume 8" EP
The latest offering features GODHEADSILO, GUZZARD, SUPERCHUNK and JAWBOX. GODHEADSILO are one of my favorite live bands. Their offering on this is pretty good, but they don't seem to be able to catch their intensity on vinyl. GUZZARD's track is raw, straight-forward punk. The other two are just what you'd expect. (CK)
(AmRep, 2645 First Ave South, Minneapolis, MN 55408)

V/A - "Face The Music" CD
For the most part, forgettable SoCal rock punk. Three standouts, however, make this almost worth purchasing. D.I. contribute cover versions of "Lexicon Devil" and... uh, "Amoeba." Kinda neat. Best tracks here are from the great VOODOO GLOW SKULLS and FACE TO FACE with two tracks each. If you don't know what they sound like, there's no point in reading this review. (LH)
(Centipede Records, PO Box 691691, W. Hollywood, CA 90069)

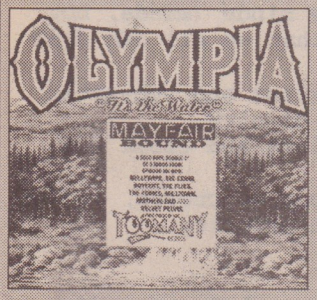
# RECORD REVIEWS

V/A - "Flex Magazine #6" EP

Back before he called himself BaghwanRashneeshCappoVita or whatever the fuck old money bags calls himself these days, there were bands like REFLEX FROM PAIN. and VIOLENT CHILDREN. The latest issue of this German fanzine features four old CT bands including the two I just mentioned as well as SHYSTER, SHYSTER, & FLYWHEEL, and DEAD CITY. Fuckin' hahdcore man, no namby pamby cantaloupe colored sarongs, beaten drums, or any of that shit. (LD)
(Burkhard Jarsusch, Finkenweg 15, D. 71032 Boblingen, Germany)

V/A - "Idioottikeskosia Vol. 2" EP

From one of my fave labels (the self proclaimed "kings of the Baltic Sea"), comes this four band comp. One song each by J.M.K.E., HITMEN 3, WALTARI and GREENHOUSE A.C. Styles range from catchy, melodic punk to metal. Overall quality is excellent. (KK)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)




V/A - "Mayfair Bound" 2xEP

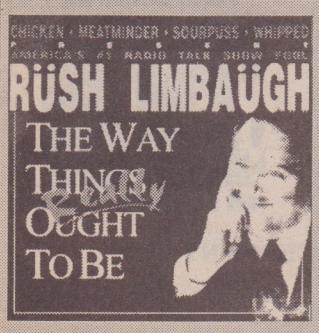
Do you people in Spokane do anything besides drink? Sheesh. An eight Spokane band showcase on David Hayes' new label. Fantastic packaging: Oly beer cartons folded and put together with paper 7" sleeves glued to the inside, an Oly coaster, and those rad yellow adaptors to make these large hole 7"s playable anywhere. The music? Well, it's all cool as well. MOTHERLOAD, THE FUMES, THE FLIES, MILLTOWN, BIG COMB, BELLY WIPE, BOYCOTT and the awesome VELVET PELVIS. Support the hard work and loads of drinking that obviously went into this rather fetching release. DIY=Drink It Yourself or Drunk Ignorant Youth? (LD)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

V/A - "Shreds Volume 1" CD

A must for all pop-punk/power pop fans. Songs previously released on 7"s in 1993 by some bands you should already know and love like J CHURCH, NOFX, PARASITES, MTX, some underdogs that deserve the attention like San Jose's great ODD NUMBERS and Sacto's MOIST, and a few cool bands that are new to me like FRACTURE, BRACKET, and FORSALE. Gets a bit redundant with the 4-chord mid-tempo thing but the inclusion of the magnificent MARY LOU LORD makes up for that. Includes addresses and a little info on all the bands. An instant road trip tape! (PC)
(Shredder, 75 Plum Tree Lane #3, San Rafael, CA 94901)

V/A - Suburban Voice # 35 EP

There is 3 bands on this 7" that comes with Suburban Voice. SHADES APART do a cool version of "Tainted Love." They sound kind of like SOCIAL DISTORTION. BOMBSHELL does a song called "Nova." Doc Hopper's cover of John Couger's "America" goes on a little too long. (MM)
($3.50 from Suburban Voice, PO Box 2746, Lynn, MA 01903)




V/A - "The Way Things Really Ought To Be" 2xEP

Totally solid comp - all around good listening. Competent contributions from everyone - including some samples of the man hisself (Rush Limbaugh). MEATMINDER and WHIPPED are the standouts, but SOURPUSS and CHICKEN come in close behind. Cooperative project from four labels - Get your copy by writing ... (TM)
(Labels United, PO Box 829, Seattle, WA 98111)

V/A - "Surf A La Mexicana" EP

Well, I guess since they have great beaches in ol Mexico, I guess they gotta have surf bands too. Actually, Mexico has always had cool rocknroll and garage scenes, and this disc captures one aspect of the mid-60s. LOS LOCOS DEL RITMO might be the most famous here, but all 5 bands turn in equally generic and tame surf. Interesting note: JAVIER BATIZ & HIS FAMOUS FINKS appear here, though they were best at an early STONES rockin r&b sound...I had the privilege of seeing them *every* night during the summer of 66, and never got bored. Great band. (TY)
(Repent Records c/o Planet Pimp, 1800 Market St #45, San Francisco, CA 94102)

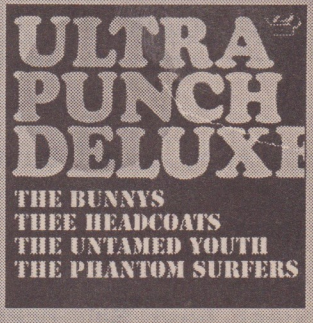
V/A - "Trip 3" EP

Two bands recorded live at the Loading Zone, I mean the Casbah, in San Diego (which was supposed to be the next Seattle about nine weeks ago). Creedle are one of those double scary "punk art" (or is that "art punk") bands of the type that San Francisco used to inflict upon the world before all the art students became neo-hippie cyber-ravers. Deadbolt are cut from similar cloth, although they at least have an engaging sense of humor (much more evident in their hilarious side-band, the Strangers) and some quasi-musical passages in their opus herein presented. (DD)
(Trademark Records, PO Box 16224, San Diego, CA 92176)

V/A - "Turds On A Bum Ride" LP

Double album, 29 track anthology of Sixties punk, pop, amusing/stupid psychedelia and bubble-gum. A good deal is filler (either previously reissued or unessential), but a few tracks, such as MUSIC MACHINE's "No Girl Gonna Cry" and TERRY KNIGHT AND THE PACK's "Numbers," might make this worthwhile for diehards. And if you don't have the MONKS' "Black Monk Time" album (the "Raw Power" of 60s punk), "Complication" is certainly better than having no MONKS cuts at all, while the MC5's much-reissued A-squared 45 version of "Looking At You" (not to be confused with the weak album version) is still light years ahead of anything produced by the various pretenders to the noise throne (and is still 100% rock and roll, a trick that supposedly "industrial" bands never managed to pull off). Worth picking up if it's not expensive (although since it's an import, it's probably pretty pricey), but you should certainly have all the "Back From the Grave"s first. (DD)
(Anthology Records, no address)

V/A - "Ultra Punch Deluxe" EP




THE BUNNYS are, outside of the organ, a swank dead ringer for mid-'60's VENTURES, especially in the guitar sound. THEE HEADCOATS contribute a by-now-trillionth sonic barrage. The now-defunct UNTAMED YOUTH slam down a wicked surf tune, as always the highlight of their crazed live sets. And PHANTOM SURFERS duplicate one of their sultrier numbers that's also found on the split 7" with the ASTRONAUTS. This would swill down better live and loud, or in more doses from each band to build more momentum. Cool. (KS)
(Cruddy Record Dealership, Nagoya, JAPAN)

V/A - "Viva Chicago" EP

I'm sick to death of bands covering what were perfect songs in the first place. However, in this case both bands did justice to the original songs, and this seems to have its heart in the right place, so I don't mind too much. THE BOLLWEEVILS cover NAKED RAYGUN's "I Lie" and THE EFFIGIES' "Body Bag," while 88 FINGERS LOUIE hammer out A.O.F.'s "My Father's Dreams" and BHOPAL STIFFS' "Not Just My Head". (LD)
(Rocco Records, 2407 So. 58th Ct, Cicero, IL 60650)

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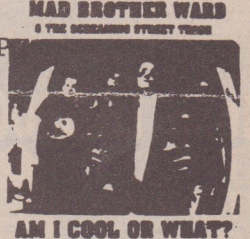


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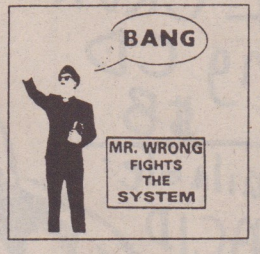


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18 Birmingham AL w/Counter Clock, Sick n Tired
19 Pensacola FL w/Counter Clock, Sick n Tired
20 Mobile AL w/Counter Clock, Sick n Tired ● The Void
21 New Orleans LA w/Counter Clock, Sick n Tired
22 Houston TX w/Counter Clock ● Epsteins
23 Corpus Christi TX w/Counter Clock ● EJs Sports Bar
24 San Antonio TX w/Counter Clock
25 Austin TX w/Counter Clock ● Kilimanjaro
26 Ft Worth TX w/Counter Clock ● Forbidden House
27 Ft Worth TX w/Counter Clock ● Mad Hatters
28 Amarillo TX w/Counter Clock ● the Egg
29 Pueblo CO
31 Grand Junction CO

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SPOKANE WA 99210

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**JUNE**
01 Ft Collins CO
02 Denver CO ● Mercury Cafe
03 Sante Fe NM
04 Albuquerque NM
07 El Paso TX w/Logical Nonsense
08 Tucson AZ w/Logical Nonsense
09 Tempe AZ w/Logical Nonsense ● Art Cafe
10 Flagstaff AZ w/Logical Nonsense
11 Las Vegas NV w/Logical Nonsense
12 Riverside CA w/Logical Nonsense
15 SF CA w/Logical Nonsense
17 Sacramento CA w/Logical Nonsense
18 Berkeley CA w/Logical Nonsense, Pounded Clown, Sea Pigs
19 Santa Rosa CA w/Logical Nonsense ● Gilman

SAY Hi to PAT, MAILSLAVE

Logical Nonsense will continue North And then East.
To book them call Pat 505 984 2841

*"COUNTER CLOCK 7" $3
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*SICK N TIRED "DUMB CREATION" 7" $3
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*LOGICAL NONSENSE 'DEADTIME' LP $6

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## THE YAH MOS TOUR

JUNE

02 Sacramento, CA
03 Santa Cruz, CA
04 Santa Barbara, CA
05 Los Angeles, CA
06 Los Angeles, CA
07 San Diego, CA
08 Tucson, AZ
09 Albuquerque, NM (help)
10 Lubbock, TX
11 Fort Worth, TX
12 Little Rock, AK
13 Memphis, TN (help)
14 Nashville, TN (help)
15 Knoxville, TN (help)
16 Raleigh, NC (help)
17 Richmond, VA (help)
18 Harrisburg, PA
19 Washington DC
20 North Windom, CT
21 Danbury, CT
22 Albany, NY
23 New York, NY
24 Paramus, NJ
25 Quakertown, PA
26 Philadelphia, PA
27 Moorestown, NJ
28 Lancaster, PA
29 Columbus, OH (help)
30 Cincinnati, OH (help)

July dates next issue

B A C K I N P R I N T

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## ELEGY 7"

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**POT VALIANT 7"**

**EXHALE - "Itching" 7"**

**THE YAH MOS - "Right On"7"**

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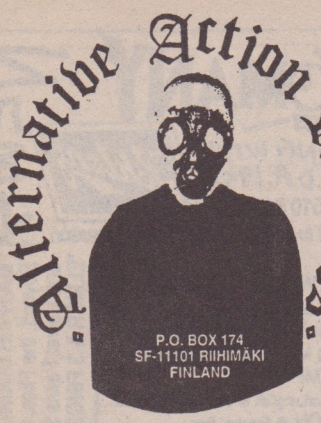


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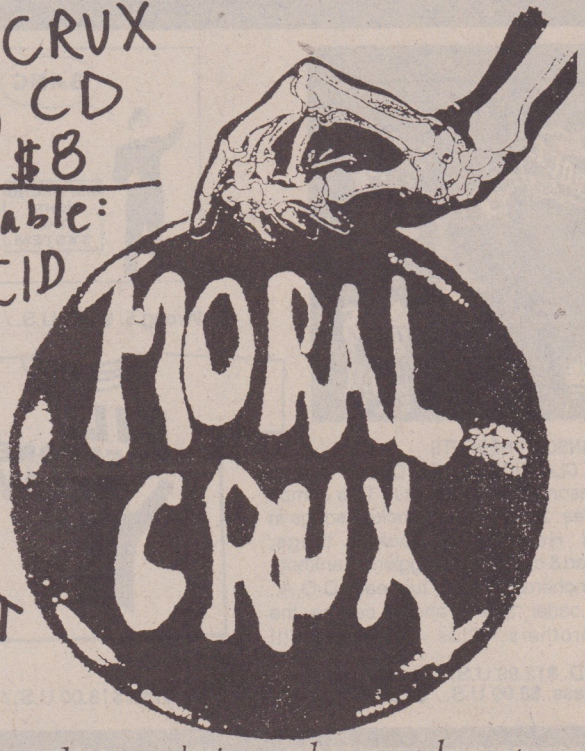


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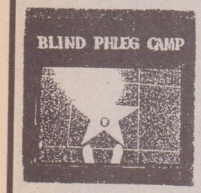


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• "15 songs in 15 minutes."
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**SHOTMAKER**
**First ep**
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An impressive debut release from the new school out of Belleville. Featuring members of Herbal Scream with the Phleg Camp school of D.C.ish screaming and threw in some Cali groove for definition.

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**Building a world of....**
GERN BLANDSTEN No. 1 LP
The last thing to come out, featuring two outtakes from the ep and 10 new ones.

**ALSO AVAILABLE:** Brand New **DRASTIC SOLUTIONS**, Issue #7; **WAD**, new demo CASSETTE; **Underground, Battleground....Gaining Ground**, 10 Local T.O. Bands CASSETTE COMPILATION; **SONS OF ISHMAEL**, Mimsey of the Borogoves CASSETTE; **DIRTY BIRD**,NEW EP; **ATTACK 'N' DECAY**, EP.
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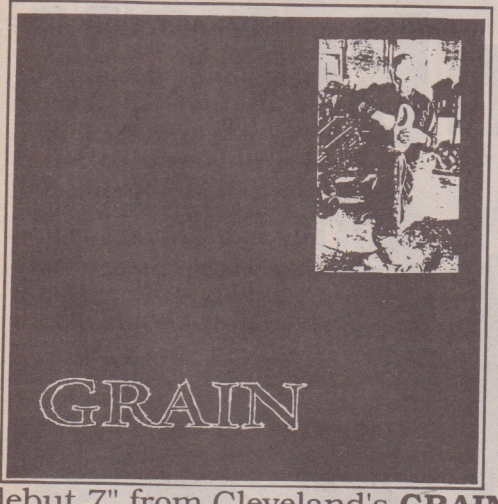


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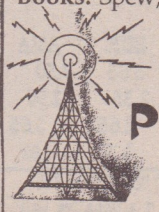

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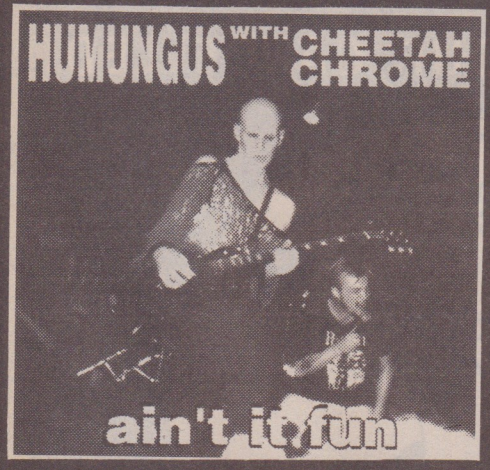


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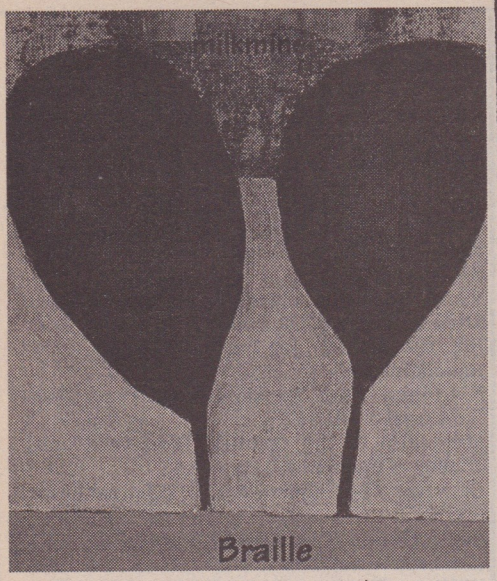


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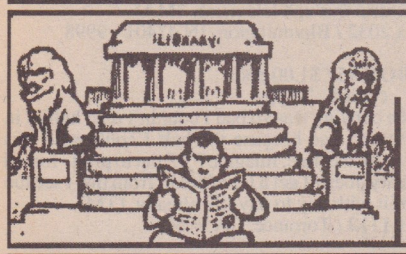

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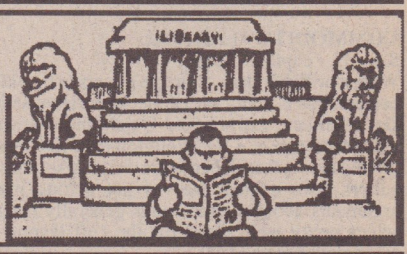

**Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (LV) Louanne Voskans, (EW) Eric Wilson, (MW) Matt Wobensmith**

**AARDVARK** #6 / $2ppd
8 1/2 x 11 - copied - 48pgs
A lot of effort was put into this zine and that shows in the interviews with No Empathy, Mercury Rev, Tit Wrench, Angst Illustrated fanzine, and comic Brian Regan. Aside from the interviews, there are record and zine reviews, a guide to record shopping in Chicago, disgruntled commentary on the state of the world, and more. Well done and has a cool cover to boot. (LV)
PO Box 2381 / Northbrook, IL 60065-2381

**ACCEPTANCE OF NO ONE** #1 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 40 pgs.
"Immaturity is good" is the motto here - expect nothing but the silliest. Zany cartoons, weird poetry, fun stories, and opinions on life by a bored-with-small-town-life girl. It reminds me of when I first wanted to do a zine - I saved every interesting picture, article, graphic, and doodle I could find just for that premiere issue. And I never did do it. This is that zine, only it's 1994 and much more interesting than anything I would have done, anyway. (MW)
Jane Anger / PO Box 1096 / Westford, MA 01886

**ALONE** #2 / $2.00
8 1/2 x 11 - copied - 40 pgs
Calling people "demons?" People who smoke cigarettes (etc) are all just "weak and wrong?" The last time I checked, I thought SE was about unity and compassion not judgment and violence. There is a lot of energy and passion in these pages, too bad it is myopic and so dangerously close to the hateful ideologies HC/punk is supposed to combat. I'd love to see some thoughtful debate on the issues they raise, anyone interested??? (CC)
PO Box 220884 / Chantilly, VA 22022-0884

**AMELIA JANE** #5 / 50 ¢ and a stamp
4 1/4 x 5 1/2 - copied - 24 pgs.
Well, this gets my vote as useless zine of the month. How to: name the zine after yourself, put pictures of yourself in it, put your lipstick print in it, and write boring prose about yourself. Yuck. (ML)
PO Box 381982 / Germantown, TN 38183-1982

**ARG** # 4/5 / $5.00
81/2 x 11 - newsprint - 71pgs
This zine documents the lives of prisoners from around the world. It's made up mostly of writing and art from inmates, some famous (Leonard Peltier), some not. Also, exhaustive resource listings. It's powerful, unique and highly recommended. (DS)
PO Box 597996 / Chicago, Il 60659

**ASYLUM FOR SHUT-INS** #2 / $2.50 ppd.
8 1/2 x 11 - newsprint - 56 pgs.
Art, reviews, esoterica, cults, and some stuff you might find in Factsheet Five. Nice layout. (MW)
PO Box 46581 / Bedford, OH 44146

**ATTITUDE PROBLEM** #16 / $3 ppd free in AZ.
Newspaper size - offset - 18 pgs.
This is pretty cool. In some ways it is kind of similar to the weekly "alternative" papers you find in the big cities, but a much more down to earth attitude and a lot less "aren't we rad" bullshit makes this a lot more enjoyable. Lots of interesting articles, one about a glassblower, a natural healer, and one on the soon to be deluge of Slacker oriented shit. Plus reviews. (GF)
PO Box 2354 / Prescott, AZ 86302

**BABY SPLIT BOWLING NEWS** #6 / $4 ppd.
8 1/2 x 11 - offset - 48 pgs.
For deviant bowlers? Nice layout. Stuff about toast. An uninteresting chat with an otherwise interesting Danny Bonaduce. Obviously somebody likes this publication. I can't say that I did, but the address is below. (MW)
PO Box 7205 / Minneapolis, MN 55407

**BAD FOOD FOR THOUGHT** #2 / $1.00 ppd, or trade
8 x 5 1/2 - copied - 30 pgs
This zine has lots of observations on the hypocrisy of our modern society. And no one is immune to criticism; anti-sexist, anti-censorship, and anti-smoking. Also has record and zine reviews. (HH)
38 Ravenhill Rd / Winnipeg, MB / R2K 3K5 / Canada

**BELIEF** #2 / $2 ppd.
8 1/2 x 5 1/2 - copied - 28 pgs
Pretty fucking stupid beliefs! Lengthy articles quoting the wisdom of Rush Limbaugh. Yes, abortion and homosexuality are wrong, homeless people are lazy, taxes on the rich are too high, and the evil PC Police are oppressing us all. Lots of reviews of "indie" records and corporate superhero comic books, combined with some preaching about how great the DIY ethic is! Marginal credit for giving fair reviews to stuff that doesn't fit his ideology, but overall my reaction was "where did this guy get MRR's address, anyway?" (EW)
2214 Lake Forest Ct / San Bernardino, CA 92407-2478

**BELLWETHER** #0 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Not a bad first effort from a zine that shows a lot of potential. Inside you'll find interviews with Still Life, Function fanzine and Policy Of Three. My only complaint here was that the interviews lacked depth. Especially the interview with Function fanzine. I was hoping to see some really important issues discussed at length here, seeing as the person behind Function has some intelligent and interesting things to say. There's also an interesting critique on Malcolm X's 'The Ballot Or The Bullet' speech, along with opinions (some having a very poetic emo-esque tone to them) and photos of various hardcore bands. (MA)
612 Lakevue Dr. / Willow Grove, PA 19090

**BIRTH** #8 / $2.00 ppd.
8.5 x 11 - printed (2 color cover) - 44 pgs.
Decent, in-depth interviews characterize this more than anything - Mike Diana (of Boiled Angel zine) and his court case, which ties into a large article on censorship, New Bomb Turks, Fat Mike of NoFX, record and zine reviews etc. Not bad. (TM)
PO Box 1382 / Bryn Mawr, PA 19010

**BLAST** #1 / $1.00
Tabloid - newsprint - 28pgs
This has its roots in Minneapolis and the links to Profane are evident. It has the same style, both editorially and graphically. This is mostly a serious zine that covers anarchist issues. In some areas, the depth of the coverage is excellent. I was especially impressed with the exhaustive mission statement. Other articles on Black Revolution, Overpopulation, the Chiapas Revolt. I wish that there were more graphics but altogether a great debut. (DS)
PO Box 7075 / MPLS, MN 55407

**BOOTLICKER'S BIBLE** #1 / $1.75 ppd
8 1/2 x 5 1/2 - copied - 14 pgs
Cool journal for the sexually deviant and proud. Interviews with persons of unusual preferences and some very interesting interviews with strippers, plus poems. A good read, but there's no way it costs them $1.75 to print and distribute this. If you want it, you have to tell them you're over 21. (EW)
PO Box 22424 / Cleveland, OH 44122

**CHAOS COMICS** #25 / $1 ppd?
8 1/2 x 5 1/2 - copied - 20 pgs
Crudely drawn comics with humor revolving around penis size and disparagement of the politically and socially concerned. Well, it made this humorless PC asshole (just ask Mykel Board) laugh out loud several times, so it must be pretty good. (EW)
2820 Harriet Rd #A-4 / Victoria, BC / V9A-I7I / Canada

**CHUMP!** #2 / $1 ppd.
8 1/2 x 11 - offset - 18 pgs.
Mainly music. Short interviews with Rocket From the Crypt, New Bomb Turks, and Avail. Also little pieces about NoFX and Seaweed. There is nothing wrong with this, but I have trouble seeing the sense in putting out a zine so well put together with such minimal substance. (GF)
1030 W. Franklin St.#35 / Richmond, VA 23220

**COMEUPPANCE / UPSLUT** #1 split zine / 2 29¢ stamps or trade
5 1/2 x 8 1/2 - copied - 40 pgs.
*Comeuppance* - formerly *Don't Dis Dolly* = queer angst, love, pain - cathartic. *Upslut* = dyke, childhood memories, power, pain, blood, revolution. A most winning combination if there ever was one. Queer power = punk. Get this today - you need it. (MW)
1 Meadway / Bronxville, NY 10708.

# FANZINE REVIEWS

**COMMODITY** #1 / $2.00 ppd.
8.5 x 11 - copied - 32 pgs.
What a brilliant idea - from the covers to the title to the content, this is really well done. Interviews with Green Day, Samiam, Jawbox and Quicksand - as well as a valiant attempt at a Bad Religion interview. Common ground here is that all bands are on majors - although the editors have a great way of not getting into petty arguments about it - the bands generally hang themselves pretty well. Great off the cuff layout - really entertaining read. (TM)
Apt. 409 Smith Hall / 640 Huntington Ave. / Boston, MA 02115

**CRAP** #3 / $2.50 ppd.
6 1/2 X 10 - offset comic - 28 pgs
Certain moments of brilliant honesty and genuine humor grace this comic by J.R. Williams, one of those legendary Pacific North West comic writer/artists whose work is put out by Fantagraphics a la Dennis Eichhorn, Peter Bagge et. al. There's a really funny story in here about Milton, Herr Williams' toad headed alter ego doing an interview with a famous cable access T.V. show drag queen TV horror show host. After lecturing his roommate on the evils of homophobia Milton righteously thinks about the lameness of prejudice until a redneck type asks him sarcastically if Madame X-Tra, the drag queen, is his "girl friend" to which Milton responds with a very pissed "FUCK YOU MAN" in even more righteous hetero rage, later to be checked by realization of his still existing prejudices. (JD)
Fantagraphics Books Inc. / 7563 Lake City Way NE / Seattle, WA 98115

**DAIRY REICH** #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Remember back when there was Vegan Reich and the Hard Line movement? Well, here's Dairy Reich and the Charred Line movement, here to whip ass on anyone who doesn't see things the same way they do. If you're vegan or vegetarian, look out, cause you just may be the winner of a wet t-shirt contest. Actually, this is a parody of all the straight-edge vegan hate zines that espouse elitist bullshit and violence towards those who oppose their views. The people who put this out twisted it around using meat eating in place of veganism, making good points and a hilarious read at the same time. It's good to see something like this being done, especially in a set of ideals (straight-edge and veganism) that I'm becoming more and more disgusted with everyday due to the growing conservative and Christian like mentalities surfacing. Definitely an interesting zine, and I highly recommend this to *everyone*, so get it. (MA)
PO Box 239 / Matawan, NJ 07747

**DANGERFOX** #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Here is a *really* good zine with a lot of humor and character! The best part of this issue is the interview with Rancid, in which the interviewer poses as MTV VJ Riki Rachtman, pushing it to extremes to an unknowing Lint. Also inside is a piece on rape, why church sucks, scams, comics reviews and then some. (MA)
Julian Myers / 604 E. State St / Ithaca, NY 14850

**DANGEROUS PUSSY** #3 / $2.95 ppd.
8 1/2 x 11 - offset (glossy cover comic) - 36 pgs.
When I last reviewed Ms. Gilbert's comic I wrote "this is gross" which it still is, but I didn't mean that in a bad way. Aristotle wrote that one of the conditions of comedy is that it should portray life as being worse than it actually is and if I were to apply this standard to Eve's comic than this is a very funny read. All the same I feel as if the stories herein aren't that far from the truth of her life. Getting fired from your phone sex job for getting drunk on duty (in the panel space above the author as a gynopomorphic coyote woman drinkin' and speakin' smut, endless guys jerk off to stories about adolescent bestiality), getting picked up by crazy schizophrenics while hitch hiking, having ex-cons always trying to hit up on you, smoking crack, getting lice on the Greyhound, urban rot and believe me, this lady's pencils match her prose, match it and exceed it. (JD)
Manic D Press / PO Box 410804 / SF, CA 94141

**DEAD STOP** #1 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs.
This has to be a joke, or the editor has a really fucked up way of looking at things. For starters, he thanks Rush Limbaugh, and then goes on to send disrespect to some of the following punk bitches: Queer Nation, ACT-UP, N.O.W., feminists everywhere, A.L.F., and a hearty fuck you to 'all of you bitch-ass tricks that I forgot.' Okay, it gets worse. The editor relates a story about the fun days of skating for him were when he and his friends would do things such as discuss who has and who hasn't got tittie, a crossword titled Female Body Parts, a contest with a 3-D porno video as first prize, a Rush Limbaugh quote that's very homophobic, and more bullshit that I could spend a couple more column inches going off on. Interviews are with Shroud, Mighty Mighty Bosstones, along with reviews. I would like to think this is a joke, and even if it is, it's pretty fucking lame. To quote N.O.T.A., "Redneck mentality, I don't believe what I see!" (MA)
364 Ruth Circle / Bolingbrook, IL 60440

**DETROIT ROCK CITY** / $2 ppd??
8 1/2 x 11 - offset - 36 pgs.
Great 'zine about the Detroit hardcore/punk scene. Extensive interviews w/ the bands Ricochet, Current, Provisional, Empathy, & people behind Initial Records, Element Zine & Records, & Conquer the World Records. Also info on stores, venues, coffee houses, etc. in Detroit. Nice clean layout. It's great to see these people really motivated in supporting their scene. Not bad at all! (KC)
48395 Lake Valley / Utica, MI 48317

**DIESEL** #2 / $1.00 ppd
7 x 8 1/2 - copied - 28 pgs
This is kind of interesting, but not too exciting at the same time. Constituted of opinions and articles, this provides information and the ability to spark debate, but at the same time some of the writing is a bit pretentious for me to thoroughly read, like an Ebullition record insert, too poetic and vague, which, to me, can cause a point of get lost in the shuffle. The articles if interest are the debate on veganism and abortion, "The Mind of A Rapist", and a conspiracy theory pertaining to government control through television. (MA)
PO Box 2032 / Bloomington, IN 47401 - 9998

**DIRTBOY** #5 / $1.00 ppd.
5.5 x 8 - copied - 24 pgs.
Well, the copying was so bad I couldn't read half of it, which wasn't bad because the half I could read was barely worth the time. Imagine FYP put to print - forced immaturity doesn't get a lot of credit from me, I see too much of it with day to day life already. (TM)
PO Box 1112 / Torrance, CA 90505

**DISPATCHER** # 1 / $1 plus 2 stamps
7 x 8 1/2 - offset - 24 pgs.
I say, this is a fun thing to read! It's a punk zine about being a taxi driver, with some really excellent stories about being a cabbie, why Charles Barkley is punk, Don Caballero interview, and some keen insight into everyday life. Reviews don't do these sorts of things justice. Get it today. (MW)
PO Box 1105 / State College, PA 16804-1105

**DOY RALPH** #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
Geez guys, try a little harder, OK? Lots of blank space, stick-figure cartoons, stuff found in dumpsters, stuff copied from other sources, blurry skate photos. I hate to be so negative, but with so many really gifted people working hard and putting out great zines, this one just ain't ready for prime time. (EW)
7920 Hearthside Ave So #215 / Cottage Grove, MN 55016

**DREAM WHIP** #3 / $1 ppd.
4 1/4 x 5 1/2 - copied - 36 pgs.
Cool cover photo. Bits and pieces of writings. Rants, blurbs and would-be poems... While it's worth a read, I already don't remember it. (LH)
PO Box 53832 / Lubbock, TX 79453

**ENGINE** #2 / 3 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
Interviews with It's Alive and Dan O'Mahony, three stories from Lance Hahn and an interesting letter from a prisoner in Arizona. Overall a cool little zine packed tight with positive energy. (HH)
PO Box 640928 / San Francisco, CA 94164

**ENNOBLED MIND** #2 / $1ppd
8 1/2 x 11 - copied - 24pgs
The effort put into this is evident as there are a lot of opinion pieces on punk and related issues. This zine is in the straightedge vein, and there is writing in here in defense of that lifestyle as well as pieces which question some of the violent posturing taking place in that scene. Also, there are two travel stories, pieces on violence in the media, corporate punk fashion, fiction, reviews, letters and shorter personal reflections. Not to be entirely humorless, there is even a piece on James Bond and another on the pleasures of peeing. (LV)
Jered Bogli / 71 Pitkin St. / Manchester, CT 06040

**EVEN THE SCORE** #2 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs.
Inside you'll find interviews with Earth Crisis (boring), Chokehold (interesting), Gauntlet (the body piercing place), Edgewise, a tour diary of the people who do the zine, opinions, reviews, clippings, etc. Standard. (MA)
PO Box 8826 / Columbia, SC 29202

**EVENTI METROPOLITANI** #1 $4.00 ppd
11 x 7 1/2 - printed- 68pgs- Italian
This first edition is a collection of interesting articles including one on Urike Meinhof, and interviews with the band Infezione, and the artist Gerhard Richter. Also has stuff on the music scene in Yugoslavia, Warhol's films, plus reviews of zines and loads of cool political graphics and raw photos. (HH)
Marco Samore / Via Renaccio 39 / 48018 Faerza RA / Italy

**EXCITABLE UNDERWEAR** #4 / $1.00 ppd or trade

5 1/2 x 8 1/2 - offset - 24 pgs.
A "I'm so fun and cute and in high school" zine. This zine has a super-lightweight feel to it.. Personally, I think it's strong points are when it turns to the occasional article or personal opinion, giving it depth and substance as well a the sideline wackiness that exist throughout, which, at this point, tend to overwhelm the reader with fluff. I'd be interested to get a stronger indication of where the editor is coming from - put your neck on the line, girl! I really enjoy a female perspective and like to see a strong personality shining through! (SB)
PO Box 429115 / Cincinnati, OH 45242

**EYE NINE** #5 / 3 stamps or trade
8 1/2 x 11 - copied - 30pgs
Collectively compiled, this issue of Eye Nine features columns on the empowerment of DIY punk (by Lee Diamond) and sexism, a profile of J Church, articles on Art Farmer and artist Jason Seale plus a few record reviews. Good effort. (LV)
2213 Mariner Circle / Raleigh, NC 27603

**FAMOUS HARDCORE OF PUNKLAND** #8 / $2ppd
8 1/2 x 11 -copied -40pgs
The appearance of this zine is real down and dirty punk rock. The content is more visual than written. Aside from a lot of photos, there are articles on The Apostates, Econochrist, and Poison Idea, reviews, polls, lists, a "Heavy Metal Corner," and short editorials. A fun quick read. (LV)
Craig Hill / PO Box 987 / San Carlos, CA 94070

**FEAST OF HATE AND FEAR** #3 / $2.32 ppd.
5 1/2 x 4 1/4 - copied - 54 pgs.
Lazch Souto's reinterpretation of the Bible (reviewed by me last issue) was more fulfilling. This is a typical zine with straight edge info., band interviews and political tracts ("What is anarchism?"). Also zine and record reviews and a Charlie Manson interview (yawn). (JD)
PO Box 820407 / South Florida, FL 33082-0407

**FIGMENT** #1 / no price given
81/2 x 51/2 - copied - 34pgs
An enjoyable read. The best thing about this zine are the interesting personal stories about the editor's life. There's also some political stuff on prisoners, Food Not Bombs, Auto Free/Critical Mass bike rides and a lame story about the threat to our vitamin supply which could have been left to the New York Times. (DS)
48 Shattuck Square / PO Box 83 / Berkeley, CA 94704

**FINAL FIGHT** #1 / send $ or trade
8 1/2 x 11 - copied - 32 pgs.
Straight-edge. Interview with Everlast and a Victory Records tour diary. Pieces on hardcore, animal rights, racism, and abortion too. Lots of photos of your favorite straight-edge heroes. Basically, your standard fare, done well and easy to read. Edge kids will go nuts for it. I would recommend this for the hot pictures alone. They will make you XhardX. (MW)
Brian / 342 Forest Drive / Neptune, NJ 07753

**FLAMING POUTINE** #4 / $1 ppd.
7 x 8 1/2 - copied - 56 pgs.
This is a Montreal thing about "Life, death, music and art." With lots of contributors, you get interesting interviews with Slaves on Dope, Tariq and Kerosine Karoline. Add to that editorials, comics, reviews, beer, Hemp facts and figures and a piece about Canada's "Youth Offenders Act." Much more than just a "North of the border" appeal. (JX)
C.P. 463, Place du Parc / Montreal, PQ / H2W 2N9 / Canada

**FLIPSIDE** #89 April/May '94 / $2.50 ppd
8 1/2 x 11 - offset - 144 pgs.
This issue includes-Cracker, Dropdead, Failure, Flop, Genitorturers, Godless, Greg Shaw, Hammerhead, Lucy's Fur Coat, Melvins, Nik Turner, Quicksand, Skull Control, Sluts For Hire, Supernova & Wood Pussy. Also contains letters, bad punk poetry, ads, area reports, plus lotsa mag, music, show & movie reviews. Cool interview w/ Walter from Quicksand, but it's a year old! Why is there a lot of ancient stuff in here? Irritating. Very much the present L.A. music scene mentality therefore a great read if you're into that. You think "MRR" is boring or full of attitude...well I don't know if this is much different, just less politics & a full-color ugly cover. "She had to leave...Los Angeles," & I know why. (KC)
PO Box 60790 / Pasadena, CA 91116

**FREAKOUT** #3 / $2 plus postage
6 x 8 1/2 - copied - 32pgs
Cool looking little zine out of Holland that features interviews with The Kliek, Mahima, and Bulkhead as well as reviews, a new bands section, and pieces on serial killers Charles Manson and Emil Kemper. I like this. (LV)
Weaze 29 / 8911 LL Leeuwarden / Holland

**FREAK OUT** #4 / $2.00 ppd.
4 1/4 x 5 1/2 - copied - 40 pgs.
Dutch zine written in good English. Interviews include The surf monster Ape Men, England's Campus Tramps, The Bauer Association and the Vice Barons. Sort of a "Euro-trashy" feel to the whole thing. I agreed with the idiosyncratic appeal to not censor violence on Dutch T.V. (which accurately pointed out some of the dubious blurring of cause&effect of some of the "violent television causes real life violence" crowd). Also a piece on Henry Lee Lucas. Liked the handwritten (?) fonts, even if they are hard to read. (JD)
Weaze 29 / 8911 LL Leuwarden / Holland

**FRIENDS OF THE DRAFT RESISTANCE** #5 $2.00
81/2 x 11 - copied -36pgs
Another music-only zine which means a big yawn for me. A weird mix of styles covered: Hawkwind, Sleep, Chaos UK, Candiru, Wild Rags, Mordor and a Black Flag discography. (DS)
1258 E. 25 street / Des Moines, IA 50317

**FUCK YOU FANZINE** #7 / $ .50 + stamp
8.5 x 11 - copied - 8 pgs.
Matt Average knows how much I like this - props for slinging it my way. Outside of the (now deceased?) infamous 'Crunchface', this is the only straightedge zine I've ever really loved reading. Defending that which is meaningful to them about S.E. while not overlooking the total bullshit that also occurs. "What's so punk rock or rebellious about being a parent's wet dream?" - best quote... killed me. (TM)
Chuck Farley / PO Box 175 / Colmar, PA 18915

**FUCKTOOTH** #13 / $1 plus postage
5 1/2 x 8 1/2 - copied -40pgs
I have to say that I really enjoyed this zine and have a lot of respect for the thoughtfulness and the effort that went into its creation. The focus of this zine is on editorials and opinions revolving around punk related issues. I didn't always agree with the perspectives that the writers put forth, but they held my attention nonetheless. In this issue you'll find opinions about The Autonomous Zone, straightedge, Blacklist Mailorder, Cartwheel, abortion, corporate punk, and more. This is really impressive and definitely worth reading. (LV)
JME / PO Box 43604 / Cleveland, OH 44143

**GEE-ZUZ** #13 / $2 cash ppd
81/2 x 11 - copied - 28 pgs
This has got to be one of the most out-and-out entertaining zines on the market today. This issue comes with relics of Jesus' life in a baggy. If you enjoy the zine, by all means order the cassette tape of songs concerning J.C. (with everyone from GG Allin to the Love Chapter Band). Whether you are a Christian today or once were one, order today and don't delay! (NR)
297-810 W Broadway / Vancouver, BC / V5Z 4C9 / Canada

**GEEK GIRL** #2 / stamps
5 1/2 x 8 1/2 - copied - 26 pgs
Cute and silly but knowingly lacking a bit of sensitivity. She seems aware of this and gives a rather poignant explanation for being stoic and nasty. I would only like to encourage her not to resort to calling someone a "fat fuck" because they are mean, and keep on reaching out. Anyway...there are zine and record reviews and assorted essays. Give it a try and find out what a self-proclaimed geek has to say. (CC)
Allie / PO Box 1957 / Pittsburgh, PA 15230-1957

**GIRLHERO** #2 / $3 ppd.
8 1/2 x 11 - comic - 28 pgs.
This is such a great comic book! I love it! This has the continuing saga of girl heroes (of which you can get real paper dolls for $4!) plus two short pieces. Great style and stories. (ML)
High Drive Publications / 4505 University Way NE Box 536 / Seattle, WA 98105

**GLOSSOLALIA** #3 / $2ppd or 5 stamps
8 1/2 x 11 - copied -90pgs
Really good LA punk zine that's thick as hell and has an interesting interview with Answer Me's Jim and Debbie Goad as well as other impressive interviews with The Red Aunts, Beth Oiler, and Andy Seven. We also get to hear from The Marlowes and get editorial top and bottom tens of 1993, tons of well written reviews, some fiction and some political writing. Not only do I recommend this issue of Glossolalia but the forthcoming issue also sounds like it will be a great read. Real cool and impressive. (LV)
4470 Sunset Blvd. #425 / Hollywood, CA 90027-6305

**GOBLIN'S ARMPIT** #14 / $2.00 ppd
8 x 7 - copied - 28 pgs
This zine hits the point politically, attacking PCness with a vengeance. Mostly it's anarchy against nazi shit, but has lots of poignant observations on the daily life of

being punk. Ain't big city jaded! Also has loads of graphics. (HH)
PO Box 3635 / Oakland, CA 94609

**GREAT DAY FOR UP** #3 / send a couple bucks
8 1/2 x 11 - copied - 34 pgs.
At first I thought this was a girly-indie rock-cutie pie-personal-type zine, but then I realized that it was really an extremely clever and well-disguised tool of Satan. (MW)
2686 E 7th Ave. / Vancouver, BC / V5M 1T5 / Canada

**GRIT BATH** #2 / $2.50 ppd.
6 1/2 x 10 - offset comic - 28 pgs.
Very disturbing and ugly. Neat but very disturbing and ugly. After I saw David Lynch's *Eraserhead* for the first time I was glad that I had finally seen this classic underground film but I promised myself I would never expose myself to it again, this comic hits me the same way. A lot of weird sexual innuendo involving preteens and raccoons. A lot of painful innuendo involving nipples, bondage and scabs and a lot of obscure stuff that I simply don't understand. I'm glad there are artists who are still probing these regions. (JD)
Fantagraphics Books Inc. / 7563 Lake City Way NE / Seattle, WA 98115

**GRITO DE PROTESTA** #2 / $4
81/2 x 14 - copied - 16 pgs - Spanish
This ultra-punk mag is about half music and half political. There's plenty of xerox-quality pictures of dudes with 'hawks and cut-and-paste layout style articles about South and North American bands. (NR)
German Santos / Calle-Mendez Nunez 2769 (11600) / Montevideo / Uruguay

**HALF TRUTH** #18 / $3 ppd.
8 1/2 x 11 - offset - 40 pgs.
This is okay. Says it's a humor mag. But really, it's only funny a little. I guess it's a good effort. Also covers No Means No and Psycho Killer Cards. Not horrible but not too memorable. (LH)
PO Box 931013 / Los Angeles, CA 90093

**HAYSEED** #1 / **EVEN TANK GIRLS GET THE BLUES** #1 / $1 ppd
51/2 x 6 - copied - 56 pgs
Two items here in this micro book which basically consist of one person's ramblings. One part is diary style complete with dated entries and the other part is a philosophical meandering with a plot. The author also provides us with a few trippy drawings. (NR)
23193 Lone Pine Dr. / Auburn, CA 95602

**HEART ATTACK** #1 / $1.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
Well, here it is, the much awaited debut of Kent's new zine, filling in and covering what the powers that be here at MRR no longer deem Punk or Hard Core. As Kent says himself; "This first issue is in many ways just a miniature MRR...", which it does appear to be, but it should and will evolve into it's own style with future issues, and I feel that something like this is long overdue. There's an interview with Garden Variety, an article on the Beehive collective, reviews, letters, and columns (one thing that does set this zine apart from MRR is that the columnist in HaC have something valid to say, and a sense of humor). It's great to see zines like this come into existence, providing and introducing more ideas and voices to the 'scene'. It's about time... (MA)
PO Box 680 / Goleta, CA 93116

**HERCULES' METAL JACKET** #? / $2 ppd.
6 x 8 1/2 - copied - 42 pgs.
Part of this is in English, and part in Dutch. Stupid stuff. Comics, dumb stories, some reviews. A page of Playboy style naked women. Nothing much of interest to me. (GF)
Klokkenmakerstr. 14 / 5855 BZ Well (L) / Netherlands

**HINCKLEY** #1 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
Interesting zine focusing on: the meaning of the confederate flag, southern history, old friends, landlord revenge tips, and other scintillating topics. It's really quite an entertaining read - there's something that tells me that there is a brain behind this. I would wholeheartedly recommend that you get it right now. And I didn't even mention that its creator sings in a popular band. (MW)
Tim / 1717 W. Main St. / Richmond, VA 23220

**I AM NOTHING** #1 / $1 ppd
8 1/2 x 11 - offset - 26 pgs.
One of the most beautifully layed out 'zines I have seen in a long time. Good use of computers mixed w/ "old fashioned" hand-crafted details. Excellent band photos (despite they are all of men) that are beyond the typical...this person is an artist! The driving theme here is love: unrequited love, loneliness, fear, pain. Arrgh, don't fall in love! No, really this 'zine is great in that males express their feelings regarding relationships gone bad, etc. I don't really see about that topic in depth from men. My own two-bits on love: really know who you are & that no one can make you complete... only yourself. (KC)
Phillip Dwyer / 4462 Freeman Rd. / Marietta, GA 30062

**I RULE** #3 / $1 ppd or 3 stamps
8 1/2 x 11 - copied - 22 pgs.
A zine with a lot of heart but (sorry) not much substance. A lot of poetry similar to what you might read in Sassy, some reviews, a puzzle and some girl power type stuff. (ML)
Christina / 435 S. Church B / Visalia, CA 9327

**INSIDE LOUD** #6
8 1/2 x 5 1/2 - copied - 36 pgs
Good basic SoCal punk zine with punk show reviews, interviews with No Means No & Drain Bramaged, Jim Rose Sideshow photos, lots of reviews. Punk. (EW)
PO Box 177 / Cypress, CA 90630

**INSULTOS** August '93 / $3 ppd
81/2 x 61/2 - copied - 30 pgs - Spanish
Concentrating mostly on Bolivian punk and grindcore, this zine has some really interesting band interviews (with photos) including one named Shit Master. It's good to see a So. American zine proud of their own scene. (NR)
Mario Edward Gonzales Copana / Av. Ayacucho 1186 / Zona Sud / Cercado Cochabamba / Bolivia

**IS IT SAFE TO FISH HERE ANYMORE** #4 / $.50 + 2 stamps
5 1/2 x 8 1/2 - copied - 48 pgs.
At first it seems just like several other travel-type zines, but once you begin reading you get a cool Northwest feel (without Seattle) and lots of great stories. IISTFHA is about school, routines, traveling to Santa Cruz for Rush, dorm living, punk shows, missing punk shows, lame people, dumb people, blanket statements, jerking off, guns, shelters, being shy and more! (And nothing about Curt) All the things that happen to you, only somehow more entertaining. So get some excitement in your boring life and get this zine! (JX)
2433 Valdee St. / Bremerton, WA 98310

**ITCHY** #4 / $2 ppd or trade
81/2 x 11 - copied - 24 pgs
Hard to describe as anything but collage mixed with comics, perhaps this could be called a punk humor zine. A little bit of something for everyone. Bonus points for cartoon of donuts. (NR)
Harvey Klinger / PO Box 26051 / Westminister Stn. / Winnipeg, MB / R3C 4K9 / Canada

**IYE** #3 / 3 stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs.
This zine is okay. More attention than most put into layout. A lot of writing by the editor (on models, body image, Catholic school, sucky chain store jobs), some amusing clippings. Has potential. (ML)
PO Box 9391 / Elizabeth, NJ 07202-9391

**JUMBO SHRIMP** #5 / $1 + stamps or trade
5 1/2 x 8 1/2 - copied - 32 pgs.
Well, this is a cute little zine. Well, the cover is cute anyway. Content goes from poetry to stories to poetry to articles on bullfighting to interviews. It's all pretty good and comes together as a nice package. (LH)
7405 Creekwood Ln., Prior Lake, MN 55372

**KATO FARM CORE** #1/ free, but be nice, and send some postage
5 1/2 x 81/2 - copied - 17 pgs.
Loads of clippings, a nasty tale o poop, a continuation of the boxers vs. banana hammocks, an interview with christ, and bunch of other stuff. Sloppy layout, kind of low on content quality control, but it's the first issue, so I won't judge it too harshly.(LD)
Pin / 221 Carrol #8 / Mankato, MN 56001

**KNIFE** #5 / $1 ppd. trade etc.
4 1/4 x 5 1/2 - copied - 48 pgs.
Nifty little zine. Experiments with page size make it more interesting. Content is just ramblings on the scene and society in general. Power is supplied by obvious honesty and thought. (GF)
PO Box 26051 / Westminster Stn. / Winnipeg, MB / R3C 4K9 / Canada

**LOSER POTENTIAL** #4 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Just fiction here. Lots of short stories of varying quality interspersed with clip art, photos and porn stuff. Not really my thing, but at the same time, not as bad as I would expect from something of this nature. I just can't take the vampire stuff seriously. (LH)
Angela Havel / PO Box 84 / Belleville, KS 66935

**LOVE AND RAGE** / $1.00
tabloid - offset - 40 pgs
A really good issue of this anarchist-inspired zine/ journal. Women and Revolution is the theme and there are several interesting articles as well as very important and relevant information of the efforts in Chiapas. A Must! (CC)
PO Box 853 / Stuyvesant Station / New York, NY 10009

**MISS MICHIGAN** #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Emo SXE-ish girl zine with a lot of writing on LUV, and a diary of the working holidays three day fest. Hardline + wimpcore = ??????????? (ML)
Katie Gorell / 246 Yakeley MSU / E.Lansing, MI 48825-1009

**MONKEYBARS** #1 / **OUTLET** #2 $2.00 ppd
10 x 8 1/2 -copied - 64 pgs
Two zines in one and both are hell a funny. In Outlet there are plenty of comics, tales from a jury, and some political observations on life. Monkeybars also is loaded with comics, although the photos with captions were more interesting. Again allot of politics. (HH)
Steve / 760 Wyngate Rd / Somerdale, NJ 08083

**THE MONSTER ZINE** #? / 50 cents ppd. or trade
4 1/4 x 5 1/2 - copied - 40 pgs.
Really cool. Has some stuff about the scene, some reviews, some neato pictures of bands and personal thoughts. The best part is the essay on surfing, perfectly voicing my feelings on this desecrated sport. You will care about what this person has to say. (GF)
Box 633 ASUC Store / Bancroft & Telegraph / Berkeley, CA 94720

**MOO COW** #10 / $2.00 ppd
10 1/2 x 8 - printed - 24 pgs
Straightedge zine with big photos of bands on stage, and lots of record reviews. A couple of editorials against religion's encroachment into our daily lives. (HH)
38 Larch Circle / Belmont, MA 02178

**MOSH HARD** #10 / $1.00 or trade
10 / 12 x 8 - copied - 12 pgs -Spanish
Hardcore punk and hardcore sex, pinche puercos! It's the sex issue! Interviews with Ten Foot Pole, Phallocracy, Mykel Board, Bulge, and Mike Diana. Lots of funny drawings and cartoons, mostly x-rated. (HH)
Fernando Urano 1409 / Col. Nva. Linda Vista / CD Guadalupe, NL / CP67110 / Mexico

**MUDLARK** #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 32 pgs
A new effort from the Chicago area with a Ska focus and a DIY attitude. Interviews with Blue Meanies and 88 Fingers Louie, plus a bunch of miscellaneous filler type stuff, blurry photos, some drawings, personal vignettes. Nothing here really held my interest. (EW)
73 S Lodge Ln / Lombard, IL 60148-2916

**NERVOUS BREAKDOWN** #1 / 2-29¢ stamps U.S., $1 elsewhere
8 1/2 x 11 - copied - 6 pgs.
Side project of the maker of "Phonophobia" magazine. Intensely personal stuff regarding abuse this person suffered & its effects. Rants about school, West Virgina, abusive partners, abusive adults. Brutally honest. Very intense. Get it. (KC)
NadirXphobia / PO Box 5099 / Vienna, WV 26105

**NEW BRAND** #5 / $1 ppd or trade
8 1/2 x 5 1/2 - copied - 40 pgs
Well, this issue has my review of #3 on the cover, I'm not quite sure why, it wasn't a really great review. I guess I'll choose to feel honored. But I like this issue better, it's got interviews with Pee Tanks, Candy Snatchers, and the New Bomb Turks, plus lots of reviews, some ads, the usual opinions and less poetry than last time. I think they're still in high school...very cool to see young punks not only doing zines but sticking with it long enough to improve. (EW)
PO Box 184 / Vinton, VA 24179

**NEWSCHOOL NEWS** Vol. 3 #14 / 25¢ + 29¢ stamp
81/2 x 51/2 - copied - 24 pgs
"Inside: Lots of what I think" proclaims the cover. This is very personal zine in the low budget style. If you like staying in touch with what people are thinking about in other parts of the country, this is the one for you. All kinds of subjects as well as zine reviews and poetry. (NR)
Sarah / RD 2 Box 53 / Landenberg, PA 19350

**NOW I TWIST YOUR NIPPLES WITH A PAIR OF SPAGHETTI TONGS** #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Now I open this zine to an onslaught of laughter. Now I am educated on the terms 'complete fretboard awareness' and 'assbolt.' Now I read about the hell that is growing up on a dairy farm. Now I read about the joy that is being queer and into hardcore. Now I purchase the Mukilteo Fairies 7". Now I send one dollar away for this zine. I send it *now*. (MW)
Josh Ploeg / 1115 Central St. / Olympia, WA 98506

**OLIVE LOAF** #4 / free + 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
What we got here is a nice little music zine. Starring Jawbox, Fun Girls From Mt. Pilot, Ballpeen Hernia, Polvo, Spider Virus, Garden Variety and the Puppets of Industry, all of which are pretty good. There's lots of show reviews and record reviews and even film reviews. So if you like the interview thing...(JX)
PO Box 41835 / Nashville, TN 37204

**OX** #16 / 6 DM
8 1/2 x 11 - offset - 78 pgs.
First off, someone wrote on the envelope here that this comes with a 7", but I have no idea what's on it, so check the records section. This is another one of those huge German fanzines. It is in German. It is laid out perfectly. It has tons of reviews and ads. It has lots of interviews with bands like Tribe 8, Girl Trouble, Big Chief, Die Fremden, and many more. As is usually the case, the overwhelming US presence is a bit disconcerting, but that aside, this appears to be an excellent music mag. (GF)
Joseph-Boismard-Weg 5 / 45276 Essen / Germany

**PANTS THAT DON'T FIT** #4 / 2 stamps ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Cool personal/topical punk zine with a nice homey feel to it. Opinions, reviews, comics, and a heaping of religious blasphemy. Certainly way above average reading, and it's entertaining from start to finish. You can tell that there's a hyperactive mind behind this. I think this should float your boat. (MW)
John / PO Box 720716 / San Jose, CA 95172

**PATELLA** #1 / $2 ppd.
8 1/2 x 11 - copied - 34 pgs.
Coming to you with "Pent up anger, frustration and aimless wondering." Patella has a good blend of angst and dreariness with a cynical bent. The rantings include pieces on racism, animal burning, an interview with Stentor, the Civil War and lots of weird medical stuff. Oh, and one funny page. (JX)
PO Box 2771 / Gaithersburg MD 20886

**PEOPLE UNDER NO KING** #6 / $2 ppd
8 1/2 x 14 - copied - 46 pgs
A really cool zine filled with photos of bands playing, mostly at Gilman. I've never seen photos copied so well, they actually look like people rather than blurs. Many other zinesters need to ask this guy how he does it. Besides the pics, there are indepth interviews with bands Cockpit & Raooul, and zinester/cultural activist Judge. A great documentation of the Bay Area scene in '93. (EW)
Rich Seger / 2163 43rd Ave / SF, CA 94116

**PIXIE GIRL** #3 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 32 pgs.
This has a lot of rambling about tv, jobs, sexism, the future, sxe, reviews. A lot written but not a lot said. Pro Chris Elliot and cats which is a point in its favor....(ML)
Joan / 150-39 32 Avenue / Flushing, NY 11354

**POSITRON** #3 / $1.00
tabloid - offset - 20 pgs
Very stylish with substance to boot. Heavy on graphics and words to articulate punk queer boy-ness. Get this zine. (CC)
Sean Capone / PO Box 477469 / Chicago, IL 60647

**PROSPECT** #1 / $1 ppd
8 1/2 x 11 - copied - 30 pgs
A lot of this is just random Burroughsian writing. The individual sentences are well-written and evocative and all, they just don't usually have anything to do with the sentences before and after them. As he says, "I am forced to simply fill space until I receive contributions!!" Good interview with Fifteen, also Angelhair, Driftwood and Clikatai Ikatomi. (EW)
350 Cambridge Ln / Longmont, CO 8050

**PUBLIK ENEMA** #6 / $1.00 ppd
newspaper
The one thing I love about this zine is the writing style. Fresh, insightful, and interesting to read! Always with a personal approach to politics-never reactionary and usually with a twist. Inside this issue: Skot's 6 month bike trip (he stopped along the way and visited me!!), letters, cartoons and other weird clippings, interviews with people along the way, dealing with welfare (get the inside story before believing everything you hear through the media...), a piece on the rat (fuzzy, fuzzy), and a stoopid Greenpeace demo. Also has zine review section and an anti-media article. I wrote you a postcard, Skot, and I'm actually going to send it to you! Sorry for not getting in touch sooner...(SB)
25686 Nugget / El Toro, CA 92630

**RADIO RIOT** #3 / 1 stamp
5 1/2 x 8 1/2 - copied - 12 pgs
Ah yeah! A big issue of RxR with more words and insight from Mat Gard. This installment tells you about a conversation with Dwid from Integrity, recollections of a recent visit to the Bay Area, along with thoughts on various topics and reviews. As always, great. (MA)
19 Union St / New Brunswick, NJ 08901

**RAGE** #2 / 2 stamps
8 1/2 x 11 - copied - 20 pgs
Done by a group of women in South Dakota, this zine has tons of info on women's health and related issues. Varied and quirky, there is a lot of personality coming through here and I highly recommend it. (CC)
PO Box 2962 / Rapid City, SD 57709-2962

**THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE WITH YOU THE SUN THAT FELL ON MY SHOULDERS MADE ME SHARE MY COMPASSION WITH THE CLOUDS** #? / ??
51/2 X 8 1/2 - copied - 40pgs.
As near as I can tell, this the name of this fucking thing. Grrr... Motherfucker, I never want to type that out again, okay, phew. A "personal" zine with stories, song lyrics, poetry (fuckin' hate poetry), this weird interview with this so-called punk rock police group, and a listing of sensitive twelve step humanistic crud, as well as several lengthy personal stories, editorials. This is a nice zine if you're sensitive. I'm not. (LD)
Robert Sutter / 924 1/2 College Ave / Santa Rosa, CA 95404

# FANZINE REVIEWS

**REACTOR** #1 / ¢75
5 1/2 x 8 1/x - copied - 28 pgs
Interviews with Ice Cream Socialists, yet another anti-PC rant, a litany on avoiding pop culture and being yourself, a weird interview with this guy on how he dealt with the death of his grandmothers, and how this affected him, an interview with Whirly Bird, some punk reviews a depressing story about getting mugged, and some other editorials. (LD)
1017 Park Ave #1 / Richmond, VA 23220

**RISK** #7 / 75 cents or stamps
5 1/2 x 8 1/2 - copied - 48 pgs.
Growing up in the country does strange things to your mind! At least if this zine is any indication... This is a fairly good personal-journal-type zine, with occasional moments of utter absurdity. If you like your humor on the tweeked side, check out these figments of Jeremy's imagination. It's kind of pointless to try and describe it in a review. Get it - but don't say I didn't warn you. (MW)
Jeremy / Henderson State University / PO Box 5108 / Arkadelphia, AR 71999-0001

**SCRAPE** #11 / $2.00 ppd
10 x 8 1/2 - printed - 48 pgs
Lots of rocking punk in this one. Interviews with Rhythm Collision, and the Melvins. Also lots of zine and record reviews, plus stuff on Argentine bands, and loads of cool ads. Excellent zine! (HH)
PO Box 651835 / Miami, FL 33265

**SECOND GUESS** #10 - $1.00 ppd
4 x 7 - offset - 44 pgs.
The editor is one busy guy; why just last month we were reviewing issue #9. It's got a nice flavor of someone who's been around a bit. There are letters, a good cross-section of people explaining what the funniest thing they've ever done, seen or had done to them, that is quite amusing. This gave way directly into the main article which delved into a seldom discussed topic: male to male sexual assault. Don't miss this article, it's gets to the point and dispels myths surrounding it and explores the point as much as one can within the confines of a zine. Zine/Music/Book reviews are intelligent and perceptive. Last, a day in the life of a punk zine editor, or several days, as the case may be. An effort that is well put together and that could go somewhere. (SB)
PO Box 9382 / Reno, NV 89507

**SHOELACE** #6 / $1.00
81/2 x 11 - copied - 40pgs
Another smorgasbord of punk stuff, none of it terribly inspiring. Interviews with Rancid & Half Japanese, fiction, reviews. The best thing here is a great ranting letter criticizing the editors for being idiots. (DS)
PO Box 7952 / W. Trenton, NJ 08628

**SKIM LIZARD** #5 / $1.50
5 1/2 x 8 1/2 - offset - 28 pgs
They're calling this the weird issue, and I guess it kind of is. Loads of comics which run from Jeff Gaitherish's grossness to Fawn's always cool and cynical (at least I think so) punk comics, to other varieties of weirdness. Artists include Chuck Sperry, Brian Wilcox, Stephanie Kulick, Dave Cooper, and Zak Kelli. Cool to look at and some decent stuff to sit and read as well. (LD)
Puppy Toss / PO Box 9849 / Berkeley, CA 94709

**SKINTONIC** #16 / send a couple bucks
8 1/2 x 12 - offset - glossy cover - 44 pgs.
Damn! It's in German, so I can't read it - what a shame! This is one hell of a slick skin magazine that looks *awesome*. Yes, before you ask, it *is* anti-racist, covering ska, hardcore, and a little folk as well. I wish skins Stateside could come up with something as great as this instead of their lame-ass reactionary kiddie rags. This magazine obviously requires intelligence to both create and enjoy, and I'd highly recommend it to our boot boy and girl readers (all three of you). (MW)
PLK 077 581-C / D-12043 Berlin / Germany

**SMALL VICTORY** #1 & #2 / $1.00 ppd each
This is a really well written and intelligent zine. Issue one comes to you with information on veganism, an account of being in a mental hospital, and various opinions, and in #2 there are articles on smoking, vivisection, home birth, and more. All articles and opinions presented within the pages of *Small Victory* come off with a non-intimidating tone free of elitism which so many zines based around veganism and animal rights fail to do, and on top of that the information is very well researched. Highly recommended. (MA)
UCSC / Kresge Box #443 / 600 Kresge Ct / Santa Cruz, CA 95064

**SOMETHING FOR NOTHING** #? / .29 ppd.
8 1/2 x 11 - copied - 12 pgs.
This is your classic D.I.Y. kind of zine including art from Jack Chick's Christian comix, typed reviews and interviews, columns modeled after those in MRR and a staple holding it all together. This is a Christian zine but the degree of spiritual insecurity and flat out intolerance as well as smug preaching often found in Xtian publications is here refreshingly absent. They have a sense of humor and even manage to talk to heathens, atheists and what not without the slightest trace of holy condescension. Case in point is the Dick Lucas interview in which, among other things, the interviewer asks the former Subhuman about his spiritual beliefs to which Dick answers things that won't get him elected pope any time soon which the interviewer leaves well enough alone. (JD)
516 Third St. NE / Massillon, OH 44646

**SPARKLY KITTY STICKERS** #5 / $1
5 1/2 x 8 1/2 - copied - 30 pgs.
The author seems to identify with the Grrl tag, so I'll go with that. Various personal stuff, ranging from silly (candy reviews) to essays on Grrl, power, society expectations, etc. Keeps a good personal and light tone, even when going into the heavier stuff. Interviews with Seaweed and the Spinanes. (GF)
4204 SE 26th / Portland, OR 97202

**SPOOJ** #5 / $1 ppd
8 1/2 x 11 - copied - 20 pgs
Fairly skimpy zine out of Calgary. Opinions, reviews, Monsula & Kevin Army interviews, not much else. They do have a section where people pick their all-time Top 10 lists, an interesting and thought-provoking idea though most choices seemed odd to me (Propagandhi one of the all-time greats? Earth fuckin' Crisis?!) (EW)
3601 7th St SW / Calgary T2T 2Y / Canada

**STONEWALL** #1 / $1.50 ppd Edmonton, $2.50 ppd N. Am.
8 1/2 x 11 - copied - 24 pgs.
Features interviews w/ Naked Aggression, Blanks '77, Litmus Green and Black Kronstadt. Also some record & 'zine reviews. Mainly a music based sort of mag w/ personal opinions. An okay first issue w/ enthusiasm. (KC)
PO Box 1886 / Main Post Office / Edmonton, AB / T5J 2P3 / Canada

**STOP THE MADNESS** / $1 ppd?
8 1/2 x 11 - copied - 22 pgs.
Anarcho peace punk rhetoric you've seen a million times before ...(cops, pot, animal testing...) (ML)
PO Box 884 / Rochester MN 55903-0884

**SUB** #4 / $2????
5 1/2 x 8 1/2 - copied - 24 pgs- Dutch
I can hardly read any of this but it's laid out okay and has lots of reviews and ads as well as stuff on the Phantom Surfers and Barkmarket. (ML)
Marcel Haug / J. Gerritstraat 18 / 2611 ES Delft / Holland

**SUBREPTION** #1 / send money or trade
8 1/2 x 11 - copied - 24 pgs.
A straight-edge type zine from someone who isn't straight-edge? Interview with Snapcase, some reviews, and a shitload of photos make up the bulk of this. Your basic edge rag with all the beef you've come to expect. I'll take mine well-done any day. (MW)
Brendon / 2022 Durand Dr. / Reston, VA 22091

**SUCKERS** #17 / $1 plus postage
5 1/2 x 8 1/2 - copied - 20pgs
This is a really fun little read with a really obnoxious punk feel to it. There's a bunch of GG Allin related stuff including an interview with him from 1989, interviews with Jerry Nolan and Belly, smart ass record reviews and some lewd writing. Hella punk. (LV)
Chris Lawrence / 1404 Leader Dr. / Killeen, TX 76542

**SURPRISE ATTACK** #1 / $2.00
81/2 x 11 - copied - 50pgs
This is the most amazing mag I have ever read. These SE jocks are so smart and dedicated and muscular and outright mean it makes me shiver. Awesome pull-out poster that will inspire me to be straight 'till the day I die!!!!!!!!!!!!!!!!! (xDxSx)
PO Box 90008 / Harrisburg, PA 17109-0008

**TALES OF THE MUSICALLY INEPT** #1 / 25¢ or stamp
51/2 x 4 - copied - 16 pgs
This is a short satirical piece veering awfully close to reality. It is the story of a roadie on tour. You'll have to wait for issue #2 to find out what happens, but anyone who has been in a band on the road or a roadie will get a laugh out of this. There's also a funny lame interview with Jawbox. (NR)
R. Kim / 2170 Hallmark Drive / Gambrills, MD 21054

**THIMBLE RIGGER** #3 / $1.00 ppd.
5 1/2 x 4 1/4 - copied - 36 pgs.
Good music zine. It seems like the people who put it out actually do have some degree of smarts. The column by Jason in the back sort of lays down the bullshit politics of college radio and anybody who can remember the days when college radio actually had some balls and who wonders why it doesn't any more should read it as it is typical of the sort of bureaucratic hamstringing and attitude that makes the medium more a breeding ground for NPR hopefuls than the expression of youthful, anything goes, anarchy that it should be. Also interviews with Magnapop, the Goo Goo Dolls' Robby Goo and Sick of it All who explain differences in NYC hardcore and the non-homophobic use of the word "faggot". (JD)
PO Box 8332 / Rocky Mount, NC 27804

**TOO MUCH COFFEE MAN** #2 / $3.00 ppd
6 3/4 x 10 1/2 - offset - 34 pgs
This comic gets better each time. This issue opens with a 'autobiographical' piece on writers' block, then Too Much Coffee Man tangles with Cliche in a battle of cliches which is quite funny, and my favorite piece of the issue; "Relationships A -Go-go", dealing with the intricacies of emotions in the aftermath of long term

relationships. Order this and while you're at it include a couple of extra dollars and get a TMCM sponge! (MA)
Adhesive Comics / PO Box 5372 / Austin, TX 78763

**TRIPPA** #7 / $5 ppd
81/2 x 6 - copied - 32 pgs - Italian
This fanzine has plenty of small interviews with Italian bands, which are pretty basic but interesting if you want to learn about Italian bands (most of these are still in the demo tape phase). There's also little clips of things like movie and record reviews. (NR)
Ballini Stefano / Via Mocale, 79 / 50028 Tavarnelle V.P. (FI) / Italy

**TRIPWIRE** #3 / free + 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
Slightly misdirected or should I say redirected zine effort with ramblings about a dead kid, an interview with Chris Haskett of the Rollins band, comics, a cop story, and pieces on evolution and teachers. OK stuff here, but a little short.(JX)
Campbell / PSC #78 Box 1298 / APO, AP 96326-1298

**TWO DELINQUENTS** #1 / $3.00 ppd
10 1/2 x 8 - printed - 20 pgs - Greek
This zine is obviously political, but one could only figure that out by the graphics, which are raw collages of nazis and war. The written captions of Greek look totally cool among these violent photos. This zine is definitely anti-fascism, and anti-war! (HH)
Yiannis N. / PO Box 31032 / 56710, Neapoli / Thessaloniki / Greece

**TURNING THE TIDE** Vol. 7 # 2 / $2.00 ppd

newspaper
I was a bit intimidated by the all type / no (almost no) graphics format, as well as the "liberal" topics - Anti-Racist Activism, International Women's Day, and Update on Hate - Cash, Crime and Colonialism, but I took the plunge and waded through. Little ol' jaded me actually learned something. There was the typically used propaganda-lingo, but nonetheless, they managed to tie lofty ideals to things that concern me in everyday life and hit home. I would prefer a fresher writing style, but at least the info is getting out there.Several other areas of coverage include: Nazis and Canadian Big Business, a book review, Crime and Punishment, Zapatista Communique and Statement, and various uprisings. They invite contributions for their next anti-racist issue. (SB)
PART / PO Box 1990 / Burbank, CA 91507

**VERA KRANT** #7 / $2.00 ppd (I'm guessing)

5 1/2 x 8 1/2 - offset - 32 pgs.
The most beautifully colored covers and middle inserts are continuously cranked out by this zine. For once, I'd like to be able to read this zine, as it looks to be very High Quality and just fucking cool, with pieces on Wild Wheels, Nightmares of Ecstasy - New Films From The American Underground, cult film festivals, show reviews, Southern Culture On The Skid (is that a band?), interview w/ Morphine, DeeDee Ramone, Cell, a "where are they now" file, and a whole host of reviews and other things I couldn't make out. (SB)
Vera Oosterstraat / 44 9711 NV Groningen / Holland

**VISCOSITY BREAKDOWN** #2 / $2.00 ppd.
5.5 x 8 - printed - 20 pgs.
One of the only zines lately that had my roommate trying to get to it before I was finished. Excellent - quality oozing from everywhere - Great side bar quotes, articles on why 'work' is an antique concept, reprint of the 'Reality Manifesto', personal diatribes - this has got it all. First zine you should get this month. (TM)
515 - 916 W. Broadway / Vancouver BC / V5Z 1K7 / Canada

**VOICE OUT** #1 / $3.00 ppd.
5.5 x 8 - copied - 60 pgs.
Standard zine fare - interviews with bands like Erebus, Necrosis, Resistance Productions from Switzerland, and a great one with Nuclear Death, who talk all kinds of shit on what a rip off Wild Rags records is then have ads for $10 cassettes. Zine / Record reviews etc. Follows established patterns so blindly there's really not much of note (outside of it's origin) here. (TM)
Stanley Ruiz / 201 Riverside St / Commonwealth / Quezon City 1121 / Philippines

**VOLARE** #2 / stamps
5 1/2 x 8 1/2 - copied - 26 pgs
Lots of personal stories, some funny and some lame. Just plain full of stuff. Zine and record reviews, travel notes, just an all around entertaining zine. (CC)
Box 24 2147 Commercial Drive / Vancouver, BC / V5N 4B3 / Canada

**WAFFLE** #4 / $3.00 and 2 stamps
6 1/2 x 8 1/2 - offset - 84 pgs
I was beginning to wonder what ever became of this zine. *Waffle* reappears with a theme issue; Love and Hate, incorporated through articles like "Aphrodisiacal Snacks", Fabio, "How Rick Springfield Broke My Heart", stories, opinions, and interviews with Peter Bagge, Darby / Ben Is Dead, Lisa Carver, De La Soul, Jesus Lizard, and Seam. Definitely one of the more innovative, and original zines around with tight layouts, a broad range of topics and musical / entertainment coverage, and a great sense of humor. (MA)
Noel Tolentino / 301 Heller Dr / UCSC / Santa Cruz, CA 95064 - 1012

**WAITER THERE'S A CONSPIRACY** /$3 ppd
8 1/2 x 11 - copied - 38 pgs.
I actually liked this one. First of all, a lot of effort was put into its unique construction and there are little goodies tucked into every page. Second, it comes with a cheesy punk tape with AOF, Jerry's Kids, A.P.P.L.E., and more. And while the layout is chaos, there's lot to read (with a focus on anti-church sentiments), reviews, clippings, etc. Pretty cool. (ML)
Twitch / 3185 Kilmer St / Port Coquittam, BC / V3B 3K2 / Canada

**WANNA COMMUNICATE?** #3 / send a few bucks
8 1/2 x 11 - offset - 52 pgs.
Yes, I'd love to communicate with these folks, and you will too. This comes with the "Superpowers" tape compilation with too many incredible bands to mention. Safe to say there are probably a few that you love on it. The bulk of the zine is interviews with some of the featured bands, plus an outrageously goofy sense of humor. A feelgood zine if there ever was one - get this today before it's too late. (MW)
16 Willow St. / Bayonne, NJ 07002

**WORDS THAT HURT** #1 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs
Here's a zine done by the vocalist of the Champions, with conversations from Lifetime, Rain Like The Sound Of Trains, Joe Paul Salby, an interesting article on sexism towards men, a tour report of The Champions and Earth Crisis from the summer of '93 complete with photos, reviews and more. (MA)
Simon / 10 Peru St / Burlington, VT 05401

**YOU"RE SO HIDEOUS** #? / $2 ppd.
5 1/2 x 8 1/2 - coped - 36 pgs.
Pretty simple, straightforward zine with a cool cover taken from "Love And Anarchy." Great flick. It's got all the normal zine stuff, but like so many other English zines, just manages to be more interesting to read. Maybe it's the better layouts. I dunno. Interviews with Bugeyed and Fleas And Lice, who I don't really know anything about. Politics, music, punk. (LH)
Box 0 / 121 Railton Rd. / London, SE 24 UK

**ZEITGEIST** #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
This zine starts off with a Chicago scene report, and moves onward to show reviews, going to see Faces of Death IV, mail paranoia and juvenile attempts at humor. The highlight is a story about getting caught chasing rabbits. (ML)
7707 W. Gregory St. / Chicago, IL 60656

**ZERO POINTS BULLETIN** "# whine" / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Remember that sculpture of a wheel mounted on a stool that typified the art movement known as "dada"? Good. Perhaps you'd like to check out this zine. (MW)
1966 Braeburn Circle / Atlanta, GA 30316

**ZERO X HOUR** #1 / $1 ppd
8 1/2 x 11 - copied - 28 pgs.
Hardcore fanzine w/ various short writings. Includes an interview w/ Snapcase plus music & 'zine reviews, various bits on veganism & a short piece on sexism. Lotsa band photos. As I flip through these pages, I think how unfortunate it is that the HC scene is so male.... Anyhow, a not-so-bad first effort. (KC)
James Suh / 210 Lake St. #3C / Ithaca, NY 14850

**ZIPS AND CHAINS** #9 / $3.00 ppd
6 1/2 x 9 1/2 - offset - 64 pgs
This zine is *great* ! I can say, with all confidence, that this blows MRR and Flipside out of the water. I get the same feeling from this like I *used* to get from Flipside and MRR, a feeling and inspiration of wanting to do something more, and push the boundaries of my life, etc.... There is a gang of text here, with interviews with Instigators, M.D.C., Jawbreaker, Bad Religion, Yuppicide, D.O.A., Growing Concern, and many more, along with a fanzine history of Yugoslavia, an article about photography at shows, growing older and remaining punk, a free patch, and more than you can imagine or see in most zines. This zine totally captures the spirit and energy of Hard Core / Punk, and after reading this, this should make you want to do a zine yourself. A true labor of love. (MA)
Dario Adamic / C.P. 15319 / 00142 Roma Laurentino / Italy

# FANZINE REVIEWS

# MORE LISTINGS

**AGENTS OF MISFORTUNE** #1 / $1.50 ppd
The Rickets, reviews, poetry, classifieds, etc.
Adam Luckey / 16409 SE Division Ste 216 138 / Portland, OR 97236-1931

**ALICE THE CAMEL** #1 / S.A.S.E.
Brooke from *Cheeselog* does this and it's focused mainly on zine reviews, with a little auditory stuff discussed as well. Definitely something you should check out.
PO Box 802 / Fairport, NY 14450

**ATOMIC BALLROOM** #2 / $1.00 ppd
Hygene tips for punks, reviews, Vomit Thrower, 5 Minute Major, clippings, etc.
PO Box 48321 / Athens, GA 30604

**BEEBLE BROX** #2 / 25 cents and 2 stamps
Dos, Sensefield, shitty jobs, mad libs, a guide to local bands, etc.
24608 Gardenstone / West Hills, CA 91307

**BLA BLA BLA ALB** #3 / 2 stamps or trade
Layed out on notebook paper! D.I.Y. or die. Comics, reviews, art., clippings, Capitalist Casualties, and more.
PO Box 33354 / Hayden, ID 83835

**BLACK INK WHITE PAPER** #13 / $1.00ppd
Shit sandwich! Clippings, opinions, reviews, stupid poetry, and a shitty layout to boot. Flush it.
SUNY / 413 West Hall / Morrisville, NY 13408

**BLINK** # 4 / $2.00 ppd
Reviews, columns, beer, art, etc.
FIA / 16910 NE 8th Ct / N Miami Beach, FL 33162

**BOONDOCKS** #1 / 2 stamps
Interview with The Champions, opinions on money, animal rights, personal poetic type stuff, photos and reviews.
Chris Flynn / 478 Awosting Rd / Pine Bush, NY 12566

**BRAINCLEANER** #3 / 1 I.R.C.
French zine with Jug, Sonic Violence, Voodoo Muzak, and reviews.
Rodier Fabrice / Croix de la Mission / 34160 Beaulieu / France

**CHATTERBOX** #1 / 1 stamp
The Oxymorons, Lone Wolves, reviews, and poetry.
325 E. 16th Ave / Columbus, OH 43201-1645

**CHUMPIRE** #31 / S.A.S.E.
A little news, and the rest is reviews.
Greg K / 2337 PA Rte 309 / Orefield, PA 18069 - 9530

**COW VOMIT** #5 / $1.50 ppd
The all-comics issue! Plus reviews, mail interviews with the Queers, Helmet and more.
202 Hillsdale Ave / Jenkintown, PA 19046-2007

**CUMSHOT** #1 / .75 cents ppd
A recipe, band reviews, a road trip to Portland, clippings, etc.
PO Box 10231 / Spokane, WA 99209-1231

**CUTTIN A RUG** #2 / $1.00 and a stamp
Opinions, summer vacation story, cute boy alert, nerd stories, etc.
Tim Hayden / 508 Village Apt #2 / Kalamazoo, MI 49008

**DAMAGED** #9 / 2 stamps
Drinking coffee, reviews, opinions, poetry, etc.
313 N. Division St / Salisbury, MD 21801

**DEAD PERVO INSTINCT** #1 / $1.00 ppd
Formerly titled *Plastic Conspiracy*. Lots of opinions, reviews and a Ressurection interview.
Matt Berylant / 7 Lycoming Ln / E. Brunswick, NJ 08816

**DESPERATE LIVING** #1 / .25 cents or trade
If you're curious about Columbia, Mo, then give this a peep. Life in Clumbia, expressed through a 'tour' of places to go, slang, comics, etc.
Gabe Viles / 1402 Ross Ave #2A / Columbia, MO 65201

**FISTS OF FURY** #1 / $1.00 ppd
A straight-edge photozine named after a Bruce Lee flick. A quick list of bands include; Grip, Unbroken, Undertow, Reach Out, Strain, etc., along with opinions and a Mouthpiece interview. If you're going to do a photo zine you should either half-tone or screen your pictures.
1780 A St #18 / Castro Valley, CA 94546

**FLEX!** #6 / $3.00 ppd
A zine focusing on being a discography for all of the latest Punk / Hard Core releases. Extensive. Also comes with a flexi featuring 76 % Uncertain, Violent Children, and others.
Burkhard Jarsusch / Finkenweg 15 / D. 71032 Boblingen / Germany

**FRONT WHEEL DRIVE** #39 / S.A.S.E.
Interview with 7 Seconds, write-ups on Sideshow, Brainiac, reviews and news.
PO Box 44778 / Tacoma, WA 98444-0778

**FURY** #2 / $1.00 ppd
Bearing interview, an *extremely* weird stance on animal rights, an article on Krishna, photos and reviews.
Joe Roe / 2411 Crystal Lane / Arlington Hts., IL 60004

**GEEK** #3 / S.A.S.E.
One pager thats layed out real funky like, kind of annoying in parts, but... Thoughts, addresses to local zines, etc.
Gary / 1203 Grimes Rd / Hampton, VA 23663

**GIVE A HOOT. POLLUTE** #4 / S stamps
A zine history of the editor, opinions on the NRA, Bukowski, an article on incest, reviews, and more.
Milan / 1755 Hebert St / Tecumseh, ONT / Canada / N8N 4G3

**GRANNY'S FIRST BATCH** #1 / $1.00 ppd
Rocket From The Crypt, Wax, Jawbreaker, Red Red Meat, and reviews.
488 Green Bay Rd / Highland Park, IL 60035

**GREGJAW** #? / S.A.S.E.
The latest installment of this comic one pager with Gregjaw resisting temptation only to succumb to boredom, introducing a few friends, etc.
46 Harmon Rd / Edison, NJ 08837

**HALF ASS** #2 / 50 cents ppd
Articles on the St Valentines' Massacre, Chuck Taylor, toilet paper, and a nude photo of Jeff Ott from 15 which is pretty fucking gross.
216 B. N. McKinney / Muncie, IN 47303

**HEAVY ROTATION** #3 / $1.50 ppd
The psychology of the Brady Bunch, 1-800 numbers, and reviews.
Bob Suren / 3421 SE Micanopy Ter / Stuart, FL 34997

**HOODED SWEATSHIRT XPERIENCE** #1 / S.A.S.E.
Finally, a good jab at straight-edge that makes strong points with a good sense of humor. All the *rules* for being straight-edge are found in this, see ya in the pit dude.
64 N. Lehman St / York, PA 17403

**I HATE YOU** #3 / $1.00 ppd and 2 stamps
Letters, opinions, clippings, Anal Cunt, reviews and more. A limited supply, so send cash money soon.
Jerry Nelson / 13543 S. Kerry Ln / Lockport, IL 60441 - 91

**INFLICT** #1 / $1.00 ppd or trade
The cover has Barney getting his ass whooped by some kids, kind of funny. Inside there's Endpoint, Black Train Jack, opinions, photos, etc.
16 Farrell Ave / Trenton, NJ 08618

**INTERNATIONAL LEAGUE OF PEE-PEEKAKAPOOPOO** #! / $1.00 ppd
Sloppy, short on content, and charging a buck for this is ridiculous. Opinions, and clippings, no effort.
PO Box 852 / Suc. Desjardin / Montreal, PQ / H5B 1B9 / Canada

**INTY BINTY** #1 / S.A.S.E.
A new one pager from El Paso! A comic, words on Spitboy, news and music suggestions.
Tony Sunby / 8315 Mt. Whitney / El Paso, TX 79904

**MIDDLE GROUND** #1 / $1.00 ppd
Jello Biafra, an interesting account of getting busted for hacking, reviews, etc.
Tyson ./ 13393 La Barr Meadows / Grass Valley, CA 95949

**MISUSE** #2 / 1 I.R.C.
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Christopher / 7 Vista St / Olinda 3788 / Australia

**NO BARCODES NECESSARY** #1 / trade
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24 Galliagh Terrace / Enniskillen / Co. Fermanghi / N. Ireland

**NUMBSKULL** #1 / S.A.S.E.
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Cobra Commander / 3133 Peebles Rd / Raleigh, NC 27604

**PHALANX** #6 / .50 cents or trade
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2390 Tripp Drive #9 / Reno, NV 89512

**POSEUR** #3 / 1 stamp
A *really* poorly done comic, clippings, etc.
Michael Dee / 142 Senate DR / Pgh., PA 15236

**PROMISES KEPT** #1 / S.A.S.E.
Good little new zine from the editor of *Burn It Down* zine. This consists mostly of his thoughts on day to day living mixed with politics and straight-edge. Really good, introspective and thought provoking material.
Frank Hanney / 650 E. Parkway S. Box 50 / Memphis, TN 38104

**PUMPKIN EATER** #? / S.A.S.E.
One pager that's very outspoken, humorous, and doesn't fuck around! Words on Christian-edge, a Swiz song, and then some.
Peter Hart / POBox 950271 /

**SELFISH** #1 / 1 stamp
Ummm.... Very graphic orientated with thoughts presented in a poetic fashion, a Rollins poem, thoughts on religion, etc.
516 Highland Ave / Madison, WI 53705

**SEMEN LICE** #4 / 2 stamps or trade
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Vern and Ethyl / PO Box 15 / Ft. Thomas, KY 41075

**SKUJELLIFEDDY** #4 / 1 stamp
Fucking messy as hell, and it's not even worth it. Opinions, reviews, addresses and a headache too.
Slinky / 23 North St / Collinsville, CT 06022-1142

**SMALL TOWN** #2 / 2 stamps
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**SUCKER** #2 / 2 stamps and 25 cents
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**SWISS ARMY BUTT** #1 / .75 cents and 2 stamps
Dick Cavett, a story about Syracuse, Edith Minturn Sedwick, opinions, comics, clippings, etc.\
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**THE JIM MAN** #2 / $1.00 ppd
Voodoo Glow Skulls, opinions, lids, Samiam poster, etc.
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**THINGS FALL APART** #1 / 2 stamps
Show reviews, photos, and record reviews.
2609 John Milton Dr / Herndon, VA 22071

**TORNA ORGANS** #2 / 2 I.R.C. s
The first English edition of this Latvian one pager that serves as a contact sheet for zines and bands, along with a bit of news.
PO Box 35 / LV 1055 Riga / Latvia

**THE TROUBLE WITH NORMAL** #8 / $1.00 ppd
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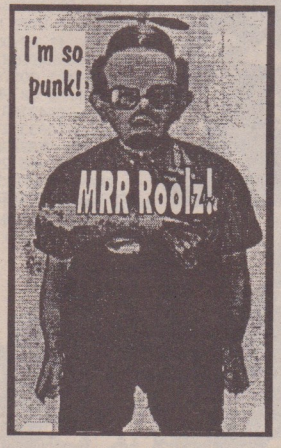
**WANNA COMMUNICATE?** #4.5 / S.A.S.E.
The 'fuck straight=edge' issue with opinions on the current state of the 'movement', basement shows, etc. Good reading to say the least.
Michael Simonetti / 16 Willow St / Bayonne, NJ 07002

**WHAT?** #1 / $1.25 ppd
Reviews, opinions, 10 reasons why the editor like to go shows, an interview with GG Allin from beyond the grave via a magic 8 ball, etc.
Bob / 1326 Fredrick Lane / Naperville, IL 34997

**WHITE AND BLUE YOUNGSTERS** #3 / 2 stamps
Eye Hate God, The Aborted, The Queers, a survey on masturbation, etc.
Jennifer Thornburg / 113 New St / Morganton, NC 28603

**YELLOW** #4 / $1.00 ppd
Political zine rooted in the Anarchist mindset. News, opinions, many clippings, columns, contacts, reviews, and more.
123 B W. Hampden / Box 103 / Englewood, CO 80110




## ZINE OF THE MONTH

***Budget* is just a plain old good zine. It has an honest, personal feel, lots of rad photos, interviews and just basically helps to make up the backbone of this loose knit community we call punk/hardcore. Chrissy Piper is responsible for *Budget* and almost all the amazing photos. She is really a committed person and her enthusiasm could really stand to rub off on a lot of us...hint, hint. Interview by Carrie Crawford**

**MRR: As a woman doing a photo zine, what kind of feedback do you get?**
Chrissy: I get a lot of letters from guys. I guess the format of the zine and the fact that I like to talk about bands just makes me easy to approach. Sometimes I think there just aren't a lot of women into this kind of zine or zines in general. So, you out there, give me a chance!

**MRR: So tell me about Colorado. Is there a big scene there, any straight edge kids?**
Chrissy: The scene here in Boulder is cool but small compared to LA, where my mom lives. It is sorta slow here, but there is a lot going on. I think Kent McClard said it's the East Bay of the 90's. (laughter) But there are slot of kids that are into SE but there isn't a huge movement around it. It is sort of a mellow, subtle thing about this place. The first issue of Budget had a lot of SE stuff in it and I guess personally, I just got tired of all the scene politics. You know, people trying to be more militant than the next person. I still have the same values as before, I just don't want to go around with X's on my hands.
**MRR: That reminds me of how a lot of young women don't want to use the word feminist in describing themselves or their beliefs.**
Chrissy: Yes! I have been thinking a lot about how people say, "yea, women should unite and come together" and as much as I think that is really rad and I believe in it, I don't like the pressure to be all enthusiastic about a women just because she is in a band. I'd rather just talk to people if I feel like it.
**MRR: In looking at your zine, there aren't really any pictures of women, why is that? Do you think it has anything to do with the pressure you've felt to go out of your way?**
Chrissy: Honestly, there isn't any gender preference going on, I just don't know of that many bands that have women in them!! Really, I just show the stuff I like.
**MRR: So what do you think of the fashion that seems so popular, the hybrid of Nation of Ulysses and Ziggy Stardust , kind of thing, where it is cool for young women to look emaciated and pale?**
Chrissy: I think it is just another trend. I was talking to some kid recently and the sun was shining on us. He covered his neck and became uncomfortable. I asked him what was going on and he said he couldn't get tan, "you know, the waif look is back in style". I'm just not into that, even though I am probably guilty for wearing a gas station jacket. It is pretty weird, though, how it parallels the grunge look.
**MRR: Last but not least, what is on your turntable and why?**
Chrissy: Jawbreaker. (Lots and lots of laughter) Well it is sort of a sentimental thing because of a weird situation I am in. I guess it reminds me of people that are far away that I'd like to be hanging out with.

***Budget Fanzine* c/o Chrissy Piper / 2707 Valmont Street #211A / Boulder, CO 80304**

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review reprinted from MRR #130

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(see review this issue)

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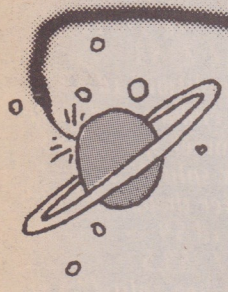

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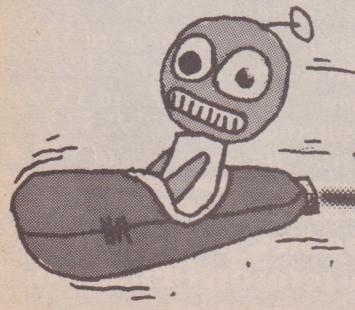

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**WANTED: VENOM STUFF.** Napalm Death 'Utopia Banished' bonus 7". Christ On Parade 'Avarice' 7" and others. Doom/No Security split and other Doom stuff. Japanese HC. Old HC like Minor Threat, 7 Seconds. I'll buy or trade. I have a five page list including old HC, metal, sub-pop, AmRep. Write me. Rob Cleveland 1705 Gateway St., Middleton, WI. 53562 usa.

**WANT:** BGK, 7", 1st LP (Vogelspin Press) & t-shirts, any stuff, Rattus: 7"s, LP, Iconoclast: 7", Shitlicker: 7", Final Conflict: 7", Mental Abuse: LP, Christ On A Crutch: 7" & old rare UK, US, Sweden, HC, etc...Trade OK! but I have Japanese HC only. Have Gauze, Gism, Lipcream, Confuse, etc. Send me your have & want list & IRC, no rip off, fuckin rip off! To: Kaoru Yokoyama, 50-22 Midorigaoka 1-chome, Chofu-s, hi, Tokyo, 182, Japan.

**ACHTUNG!** Rare Grindcore and deathmetal t-shirts for sale, including: Macabre-"Vincent Price", Carnage-"Infestation of Evil", Macabre- "Murder Club", Rotting Christ-logo and drawing, and many more! All in excellent condition, write for detailed list and prices! Write soon, limited Quantities! Kevin King/12304 Erwin Ave./Cleveland, OH. 44135.

**HUNDEREDS OF ALTERNATIVE** book, records, tapes, CDs etc for D.S. & A.'s massive $4 newspaper catalogue send $1 or IRC (or SAE in UK) to Box 8, 82 Colston St, Briston, Avon, UK Take care, B.Bad, Fight the Power!

**VIDEOS AVAILABLE ON ALL WORLD SYSTEMS!** Look no further, I've got over 2500 shows to choose from! Live shows from the beginning of time up to 1994. Rare movies/hard to find early punk/hardcore/industrial/documentaries/call and ask, or send $1 for big list. P. DeMattia/8 Haddon Road/Hewitt, NJ/07421-2329. Phone: (201) 853-4420 or fax (201) 853-8740.

**CRASS, CONFLICT, ZOUNDZ,** The Mob, Apostles, Dirt, Flux of Pink Indians, Omega Tribe, Subhumans live, studio, demo and interview tapes. Hundreds more. Also records and literature. Send $1 for full catalog: BBP, 90 Grange Drive, Swindon, Wiltshire, SN3 4LD, England.

**WANTED:** Jawbreaker/Crimpshrine split 7", Tar "Solution 8" 7", Clutch "Pitchfork" 7", Screeching Weasel "Ramones" 12", Meices "Not Funny Ha Ha" 7" EP. Please send all offers to Neal Agneta, 138 Fifth Ave., Gloversville, NY, 12078.

**BEST OFFER:** Tools "Hard Work"7", Necros "Conquest"LP&7", Offenders "I hate myself"7", Armed Citizens7"(Big City), Slime 1st LP, China White 12", Youth Youth Youth LP(orig.), Philly HC comp v/a LP, Stretch Marks LP, Dag Nasty "Trouble Is"12"(green), Dwarves 5"(orange), Fartz 7", Freeze "Guilty Face"7", Ignition "Anger Means"7"(blue), Misguided 7"(both), Stigmata "Strength in Hate"7", Raped "Pretty Paedophile"7", Misfits Fiend Club T-shirt $13.00ppd. Send for list, much more. Glenn Frazee, 106 4th Ave, Apt #3, Bradley Beach, NJ, 07720.

**THE DUTCH APEMEN** will be the first European band to play Gargeshock in May 94. To celebrate this occassion we give you a special deal on the Monomen / Apemen split (Killer Surf Tunes) on Demolition Derby. Order it together with the fabulous tribute to GG Allin on Pit'sbull (with Connecticuts' Bunnybrains and Antiseen in disquise as BBQ Young) or the A-Bones "Bad Boy" or the Mummies / Supercharger split for only $8 ppd anywhere. You can get all 4 singles for only $14! Labels we trade all this and other goodies goo. Write to: Kris Verreth, Tervuursestwg 1H, 1820 Perk, Belgium.

**FREE DEMOS,** cheap 7"s, all kinds of stuff! Feast of Hate and Fear Fanzine and Records has a list of free and cheap stuff. Want it? Just send a SASE to: F.O.H.A.F., P.O. Box 820407, South Florida, FL 33082-0407.

**GUITARIST AND VOCALIST**-angry, intelligent, neo-pagans with gothic bent and twisted sense of humour-plan to move to New Orleans in six months. Want to make contact with potential bandmates and other kindred spirits. Also, Shauna from Pompano Beach, get in touch! Brett/254 Flat Creek Rd./Black Mountain, NC/28711. We are signed.

**VIDEOS WANTED:** Varukers, English Dogs, Discharge, Chaotic Dischord, Partisans, Abrasive Wheels, Disorder, UK Subs, Conflict, Chaos UK, Subhumans, Crudess, Asta Kask, Terueet Dadet, etc. Willing to buy or trade. Have mainly Portland bands - Resist, Deprived, Godless, Unamused. Alaric Brown, 1238 SE Ash, Portland, OR 97214

**I GOT SHIT ON MY** fingers for you! Looking for GG Allin & the AIDS brigade "Expose Yourself To Kids" If you are interested in parting with your copy, drop me a line and tell me what you are asking. Send phone #, also. "Everyone should be pissed on." PFC Spicer, Billy, HHB 2-82 FA 1CD. Ft. Hood, TX 76545.

**LIST #15 OUT** of rare and not so rare punk/indie stuff. Mostly 7"s on color vinyl, for now. Indie/punk/HC/alternative titles. Send a stamp (USA) or IRC (foreign welcome) to: Andorra Records, Dept. A, P.O. Box 3021, Montebello, CA 90640, USA. Traders write us too.

**TRADE: STALIN** "Trash" LP, Romantist 7" Allergy 7" Suigin 7" Stop Jap LP, GoGo 12" Mushi "pic 12" and comes, Kuro, Gism, Execute, Cobra, VA "Great Punk Hits" etc...etc... Want!! Misfits "Cough Cool 7" Zero kBoys "Living in 7" Mad "I hate 7" Subhumans "Death to 7" DOA "Disco Suck (1st press)7" Child Molesters "All 7" and 12" VA "Are we too late for the trend" LP, VA "Yes LA" LP Suicide Commandos "Live" LP and 77-82 sleazy punk 7" US/Aussie /Europe, please send your trade list to: Hideo Shionaga/ 1-8-3-204/ Ootukakata/ Kitakarasuyama, Setagayaku/ Tokyo, Japan.

**LOW GEN VIDEOS FOR SALE:** No FX, Lunachicks, Brutal Truth, Pennywise, GG Allin (over 90 selections/all the '93 shows), Ramones, Dwarves, Poison Idea, Lydia Lunch, Screeching Weasel, Citizen Fish, Misfits, Hanson Brothers, L7...(low prices/next day services!). 50 cents/SASE to Michel/1550 9iem Rue/Grand Mere/PQ G9T5M5/Canada.

**RAMONES AUDIOS 1975-1993.** Trades welcomes from around the world. Your list gets mine. Write even if you only have a few. Radio interviews also wanted. Martin Peravail/19 York Road/Marlow, Bucks/SL7 2QB/England.

**WANTED: LEATHERFACE:** Beerpig 7". Live videos: Undertones, Rezillos and other early punk bands. Pal system ok. I've got tons of records and videos for trade. Cheers! Norm Hahn/2655 Tremont St./Phila,PA/19152.

**ULTRA VIOLET EYE** "Beatlesuck" bootleg. Caveat Emptor: pressed at wrong speed. Please avoid. Legit order list: U.V. Eye c/o 842 Folsom St. #101/San Francisco, CA/94107. Thanks.

**WANTED: GUT INSTINCT** 7"s (especially the first demo with "Right Wing Hype"). Just Cause 7"s. Also selling Kansass 7" hardcore comp. $3.00 ppd. Paul/1800 Engel Rd. #957/Lawrence, KS/66045.

**CLEVO HARDCORE**-videos from Integrity (3 shows from 92,93,94), Ringworm (3 shows from 92 and 93), Face Value (3 shows from 92 and 93), and Confront/Meanstreak (1 of each). Videos are $8 a title. Complete Confrtont discography cassette available for $5 (all studio recordings including demo, plus interview and live tracks, and reproductions of all lyrics). Send cash to: Jeff Grey/291 Butternut Ln/Berea, OH/44017.

**VERY PUNK RECORDS** for sale/trade: Dayglo Abortions, GG Allin, Dwarves, Fuckers, Antiseen, Misfits, Negative Approach, Minor Threat, Subpop, Riot City, Pushead and many more. Will trade for Spawn #4, 93/94 series two basketball insert cards, or more punk records. Write for big free list! Paul Holstein, 1515 Sashabaw Road, Ortonville, Michigan 48462

**RARE RECORDS** for sale - Cause for Alarm, Subhumans, Poison Idea, Pusmort, Damned, Devo, Sisters, Joy Division, Christian Death, - also early Flipside, Max RnR, Touch & Go, Forced Exposure & much more- 2 stamps for list- Paul, POB 1963, Boise, ID 83701

# MAXIMUMROCKNROLL music classifieds

**FOR SALE:** Jawbreaker "Unfun" LP, Moral Crux "Side Effects" LP, Pink Lincolns "Pink Room" LP, Zero Boys 7", Caution comp 7", etc. Send SASE to RKR, 8816 Briar Court #1-C, Des Plaines, IL 60016.

**HAVE: AMBIENT NOISE,** Filth, Mentally Ill, Hubble Bubble, Kids, Ivy Green, Drunks 1st 7" (original), Problems?, Ablettes, Sperma, etc. Wanted: Absentees, Arson, Child Molesters, Demics, Dry Heaves, Eat, Fits, Freestone, Hot Nasties, Injections, NY Niggers, Platinum Blonde "No Regrets", Rock & Roll Bitches, Silicone Injection, Sturgeons, Victims, Village Pistols, Violators. SASE to 809 Gates Ave. #1, Norfolk, VA 23517.

**FOR SALE: BUZZCOCKS,** Rezillos, Pere Ubu, Damned, Pistols, PIL, many other early punk/ "new wave" records. Also old copies of Creem, New York Rocker, ZigZag, other 'zines. Send SASE for list. Metamorphic Records, PO Box 5701, Cleveland, OH 44101-0701.

**VIDEOS!!! GG ALLIN** (70+ items), Antiseen, Railroad Jerk, Swans, Distorted Pony, Melvins, Bastro, Neurosis, Surgery, Tar, Jesus Lizard, Didjits, Oxbow, Helmet, Boss Hog, Come, Codeine, Bomb, Jon Spencer, Mule, Laughing Hyenas, Babyland, Ethyl Meatplow, Cave, Birthday Party, Buzzoven, Unsane, Cop Shoot Cop, Boredoms, 100s more! 2 stamps or $1 for bigh fucking list to Bam-Bam, PO Box 562, Mundelein, IL 60060.

**VIDEOS!!! LYDIA LUNCH,** Alice Donut, Gifthorse, Cosmic Psychos, Lunachicks, Slug, Grotus, Chokebore, Janitor Joe, Skinny Puppy, Hammerhead, Rollins, Scratch Acid, Zorn, Zeni Geva, Babes in Toyland, Rapeman, Big Black, Clawhammer, Cows, Cherubs, Pain Teens, Green Magnet School, King Carcass, Oiler, Pussy Galore, Nymphs, 100s more! 2 stamps or $1 for big fucking list to Bam-Bam, PO Box 562, Mundelein, IL 60060.

**VIDEOS!!! SLAPSHOT,** Agnostic Front, Sheer Terror, SOIA, Nausea, Cromags, Underdog, Verbal Assault, C.O.C., Born Against, Killing Time, Quicksand, Rest in Pieces, Bad Brains, Crawlpappy, Leeway, Into Another, Insideout, Murphys Law, Prong, 7 Seconds, SNFU, DRI, Suicidal Tendencies, Gorilla Biscuits, Misfits, Samhain, White Zombie, 100s more! 2 stamps or $1 for big fucking list to Bam-Bam, PO Box 562, Mundelein, IL 60060.

**VIDEOS!!! OPERATION IVY,** Rancid, Jawbreaker, Screeching Weasel, Black Flag, Unrest, Killdozer, Helios Creed, Bungle, Pavement, Jawbox, Samiam, God, Hole, Mudhoney, Soundgarden, Sonic Youth, Pearl Jam, Neubauten, God Bullies, Pigface, Sebadoh, Victims Family, Social Distortion, Ramones, Urge Overkill, Tool, Dinosaur Jr., Fear, Dwarves, Fluid, 100s more! 2 stamps or $1 for big fucking list to Bam-Bam, PO Box 562, Mundelein, IL 60060.

**COITUS INTE-RICTUS** compilation cassette with: C.F.D.L., Toxic Narcotic, Hux Flux, Askance, Futuro Incierto, Sexual Spastics and others. 60 minutes. Good sound quality. $5.00 ppd (world). Richard Nossar, General Mendiburu 751, Lima 18, Peru. Bands send demos for future releases.

**IF YOU LIKE** the sound of one hand clapping you'll hate the Cavorting Beasties new cassette entitled, Monkey Spank! It's so so so so so so horrible. It's 60 minutes for $3.50. Write for catalog: Jeremy, 5327 B Street, Little Rock, AR 72205

**BEST OFFER!** Fugazi-(SubPop) 7", Afghan Whigs-Big Top Halloween LP and I Am The Sticks (SubPop) 7", Rollins Band-I Know You / Earache (SubPop) 7", Soundgarden-Room / HIV Baby (SubPop) 7", Mudhoney-Peel Sessions bootleg 7", Helmet-Unsung / Your Head (AmRep) 7", Big Chief-Chrome Helmet / Blowout (SubPop) 7", send bids to: Brett Herron, 1320 St. James Place, Chelsea, MI 48118.

**HEARSAY RECORDS** seeks strictly old school style (can be newer band) bands songs admitions for an upcoming 7" compilation & possible use on later slated CD. Also, powerful & sincere straight edge, emo, new school & in general good HC bands shoud send a demo with info for future consideration. The "Boston Is Burning" 7" compilation with Convergence, Dive Daltonic & Opposition is available for $4 ppd US. Add $2 outside to: Hearsay Records, PO Box 382288, Cambridge, MA 02238.

**BEST OFFER!** Helmet-Born Annoying / Rumble (AmRep) 7", Babes in Toyland-House / Arriba (SubPop) 7", Poster Children-Thinner / Pointed (SubPop) 7", Screaming Trees-Double 7" (SubPop), Pavement-Slaytracks 7", Big Chief-First Self-Realized 7", Dwarves-She's Dead / Fuckhead (SubPop) 7", send bids to: Brett Herron, 1320 St. James Place, Chelsea, MI 48118.

**HAVE:** The Kids "If the Kids..." live LP (mint), Hubble Bubble LP (mint), P.I.G.Z. "Bloody Belgium" 12" and more. Best offer. Have tons more including Queer Pills, Underdog, Unity 7"s. Offer or your list gets mine. P.O. Box 114, 8500 Kortrijk, Belgium. Wants include Flexbook, Rollins books, Misfits 7"s & Fiend Club.

**STILL AVAILABLE!** The Lovebutter record "Sucking In The 90's." One hour of pure listening enjoyment. Jeff Bale dug it and so will you. CD only. Send $10.00 to: Black Hole Records, 12 W. Willow Grove Ave., Box 130, Phila, PA 19118. Please make checks payable to Jim Locascio.

**HAVE:** Rocket FTC Jap. CD, Jap. tour shirt (L), flyers too, also have Kiss stuff-European releases, early Iron Maiden records 7" & 12", lots of Coil records and hundreds of rare early hardcore US & Europe-many shirts too. Wants include t-shirts of hardcore bands and true friends. P.O. Box 114, 8500 Kortrijk, Belgium.

**DEATH, DOOM AND HC VIDEO,** Pentagram, St. Vitus, Macabre, Deceased, Type O Negative, Deicide, Hawkwind, Sheer Terror, Discharge, Cathedral, Biohazard, Black Flag, Stranglers, Saints, DYS, White Zombie, Carnivore also PAL conversion service. Mike, PO Box 226, Merrifield, VA 22116-0226, USA.

**VIDEOS!!!** Over 2,000 shows including Rage Against The Machine, Green Day, Quicksand, All, Rocket From The Crypt, Down By Law, Inside Out, Jesus Lizard, Sugar, Breeders, Fugazi, Mighty Mighty Bosstones, Jawbox, Tool, Samiam, Muffs, Monster Magnet, Therapy? Afghan Whigs, Dinousaur Jr. Shudder To Think, Babes in Toyland, Sonic Youth, Superchunk & tons more. Send $1 for huge list to: Dan, PO Box 8421, Phila, PA 19147.

**DUTCH COURAGE PUNK!** Out Now-NRA-Surf City Amsterdam CD. Still Don't get the picture? It's Hard surf punk! Out too. NRA-Don't Know 7"/ NRA&Human Alert-Sex Sells 7"/ NRA-Is this for real? CD. Prices 7" $4-$5 / CD $15 Postpaid Europe/World Write: Split Brain Mailorder, P.O. Box 3835, 1001 AP Amsterdam, The Netherlands All $4 to $5 Postpaid Europe/World

**BEST OFFER:** DRI-Violent Pacification 7", Big Chief-Get Down... &", Boss Hog-Action Box double 7" (AmRep), Dope Guns vol 3 & 7 7" (AmRep), Vertigo-Bad Syd / Going To Pieces 7" (AmRep), Tad-Jack Pepse promo 7", send bids to: Brett Herron 1320 St. James Place, Chelsea, MI 48118.

**WANTED: ANY RARE GIRL** punk Women post punk used records. Will pay good for them. Send lists to: femme Fetale P.O. box 621 Maynard, MA 01754

**FOR SALE OR TRADE:** Bad Brains original ROIR tape/Agnostic Front Victim gatefold LP original/Sex Pistols Never Mind..Picture Disc LP/PIL Metal Box, Much more. SASE: Mike 41 Winding Wood Dr. Apt 2B Sayreville, NJ 08872

**AUDIO/VIDEO CRASS,** Conflict, Nausea, Culture Shock, Chumbuwumba, Oi Polloi, Discharge, DKs, PIL, Bad Brains, Subhumans. Much More. SASE: Mike 41 Winding Wood Dr. Apt 2B Sayreville, NJ 08872

**VINYL NEEDED:** I'm needing a shitload of vinyl. Will buy or trade for all colored 7" by Jawbreaker, Green Day, Crimpshrine, Cringer, Niblick Henbane, Wretched ones, Screeching Weasel. Also want all Wipers 7", Ed Geins car 7", most Discord 7", most hardcore 7" 77-94. Breakouts 12" EP. Please send all lists to: Sandy 28 Victoria Rd., Leven, Fife Scotland, KY8 4EX U.K.

**DIRT CHEAP TO BOOT!** 7"ers Toe To Toe-Force/ Toe to Toe-Fuck Seattle this is Sydney/ NRA&Human Alert-Anarchy and Justice/ Black Market Baby & Outpatients-split/ Dresden 45- BloodDump/ final conflict-Death is Certain/ 76% Uncertain-You're the hate! Tons more! Write: Split Brain Mailorder, P.O. Box 3835, 1001 AP Amsterdam, The Netherlands All $4 to $5 Postpaid Europe/World

**BOSTON-NOT A TOUGHGUY,** sXe or Vegan. Looking to sing for HC band in area. Up for anyting. Sang for a band for almost 2 years, but quit to move here and go to college. thought it would be totally time consuming, but it's not. So call... Noah 464-4517

**ITALIAN AUDIO/VIDEO** live tapes trader. (HC punk, thrash, noise, grind) look for contact and everything about Tracy Lords. Send List: Luca Evangelista, V.Modignani, 109,20161 Milano, ITA

**PLEASE HELP** Scared of Chaka play all age, back yards, living rooms, parties on the West Coast during July. We play Garage Punk rock and our first 7" is $3 ppd., We have a 10" compilation and a second 7" by July. Please call: (505) 266-6578 or write: 307 Columbia SE, Alb, NM 87106

**BDG MAILORDER:** ALT. live music & Prank Phone Calls! very rare & hard to find-stuff. Send $1.00 or (4) $.29 stamps to: BDG, POB 16184-maxrnr, Newport Beach, CA 92659-6184

**FREE LISTS!** 1.) Powerpop, Punk, Metal, cut-outs cheap! Cassettes $2.99-3.99, CD's $4.99-10.99 2.) Rock magazine sale: RS, Creem, Musician, etc. 3.) Unplayed Punk Singles auction! For any/all write: Infernal Racket, Studio 121, PO Box 443, Owosso, MI 48867-0443.

**FOR SALE:** L7, Misfits, Sub Pop, and other records. Will trade for some Am Rep shit. Send SASE to: Sam Crawford, 3524 East Ave. R #226, Palmdale, CA 93550.

# MAXIMUMROCKNROLL music classifieds

**SO, YOU THINK** your band is the worst in the entire world? HA! You wish! Well, if you want to prove your band really sucks, send in a song for the worst-bands-in-the-world compilation cassette. Everyone who sends a song gets a FREE copy of the cassette! Send to: Jeremy, 5327 B street, Little Rock, AR 72205

**SO, YOU THINK YOU'RE SO COOL?** Nope. You're not cool unless you own Knireboat;s debut, Youth Brigade! Only $4 for 90 minutes of in-your-face-avant-jazz-a-billy-punk. And there's more where that came from. Write for catalog full of noizy anti-music for real cheap! Send to: Jeremy, 5327 B street, Little Rock, AR 72205

**EMPTY BOAT PEOPLE:** Their new cassette entitled, Yesterday & Today is yours for $3.50 and it's 60 minutes long. It's experimental noize rock. You'll love it. I swear. It's good. Recorded live in the Bedroom! Yahoo! Send to: Jeremy, 5327 B street, Little Rock, AR 72205

**EAT POOP:** If you want 60 min. of head-splitting noize for a measly $3.50 Send to: Jeremy, 5327 B street, Little Rock, AR 72205. It's Crank Sturgeon's debut cassette! It's noize! It's probably the worst band in the world so what are you waiting for? I'll even send you a catalog of more beautifully ugly stuff on cassette.

**BLANKS 77 + SUBMACHINE** tour of the east. We'll be playing these states: NJ, D.C., VA, NC, SC, Atlanta, Gainsville, AL, TN, Lexington, Chicago, IN, Ohio, Erie, Pittsburg. Tour runs June 23- July 15. Call Blanks 77 @ (201)-742-2144

**DWARVES.** I need everything! records, live videos + tapes, interviews. I need "She's Dead" 7" real bad. Write: Mike, 1303 Myrtle St., Hillside, NJ 07205

**LIVE VIDEOS** (Pal-NTSC-Secam): Shellac (Albini), Brotzman, Oxbow, Cheesecake, Treponen Pal, Loop, Rollins, Swans, etc...Best Choices and quality available. For details send either $1, 4 stamps or 3 IRC's to: Karl U. 550 Larkin #302, San Francisco CA 94102

**PORKOPOLIS** is compiling a list of world-wide radio programs which play cassettes/ CD/vinyl. All styles, independent artists. Any address or info welcomed, programmers please send program guide. SASE for reply. Please respond to :POBox 3529, Cincinnati OH 45201-3529, USA

**I HEART THE DIDJITS** but am not int the Sub Pop single club, so I'm looking for the "Dear Junkie" EP. If you want to sell a copy write me with the price. Tyler Lower, 390 3rd st, Phillipsburg KS 67661

**CD PRODUCTION?** Need addresses to good and cheap makers. Will send finished products or other freebees for info. Also, where can I get rough demos tranferred to digital in Houston or Austin? Looking for talent in Austin in making Industrial music. Zom c/o K.M. 74 White Oak, WB, New Caney TX 77357

**HEARSAY RECORDS** is now accepting song submissions from noth east, esp New England bands of a positive strain for a 7"EP entitled "North By Northwest". Due out this summer. Relatively new young upstarts don't hesitate to send a demo with lyrics, background info."Boston is Burning" 7" available $4 US $6 world at Hearsay Records Boston, POBox 382288 Cambridge MA 02238

**SELLING MY RECORD, TAPE** and t-shirt collection. All kinds of music from the 1960's, '70 's and '80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

**GRANDMA'S FUDGE** 29 songs 14 bands 1 cassette $4.00 featuring; Stand Up, Sharon Tate, Popes On Dope, Rezim, Buzz Society, Babelfish, Hated Principles, Headless Chicken, Forgardur Helvitis, Sodomapples-Surreal Collective, FreeFall and more. If you answered an ad for a cassette compilation and your band's name is here, this is it! $4.00 to Patrick Scott, 1413 Lancaster Dr, Lancaster-PA 17601

**HAVE MELVINS** "Oven" 7" pink, Halo Of Flies "Death Of A Fly" 7" EP 7 "Richies Dog (live) 7" EP, Monster Magnet "Lizard Johnny" 7" , Dope, Guns vol 4 7", Bastards "Loser" & "Neighbor" 7"s, Mudhoney "John Peel Sessions" 7", Cop Shoot Cop "Piece Man" 7", Doom "War Crimes" LP. Want Fuck Ups "FU82" 7", GG Allin " Hard Candy" &'EP, GG allin "No Rules" 7" EP, Dwarves "Toolin" 12". Jack, 1231 Nan Street, Manasquan NJ 08736

**SHAZAM #4** (90 minute compilation tape ): The Pacers, Suburbia, Rehash, Black Milk, Swollen Sphinctor, Trailer Court Flambe', Pol Pot's Dead Chickens, Knowledge, Mobid Vomit, The Wrong Crowd, Bundle Of Switches, Green Adam,s Cradle, Walking Ruins, Ground Round, Kelev Kelec Chatool, The Brain Dead, Suprise Truck! 38 songs!! $3 !!! Jake Pickering, 1043 East Gorham, Madison WI, 53703. Send stuff for next comp!

**ANY BANDS THAT ARE INTERESTED.** I am putting together a Zappa compilation. In memory of my favorite musician/ artist/ genious. If interested, send two or three songs on a high bias tape, this is a non-profit project. Dr Bash Productions,R.D. # 7 Box 70 Washington PA 15301. Any questions (412) 229-0410

**BID/TRADE:** Bad Religion-Known, Dwarves-Toolin', Rudimentary Peni-Death Church (orig.); DYS-Brotherhood; Catbutt (Green), NOTA; Fiends-Beer; 7": R. Peni-live; Phsyco-6 song EP; Really Red-New Strings; Poison Idea-Filthkick;Antisect-Void; Wayne County-Blatantly Offensive; Rapeman boot; 10"-Septic Death live; CD: Rollins Promo (W / unvinylized trax); Can-Landed+More DaveH, PO Box 2256, Danville, CA 94526.

**FOR SALE:** Live Japanese hardcore videos! $10 each. - Gism "Performance" '85 / Gauze "Gig" / Ghoul "Last Gig" / Lip Cream "Live!" / Don Don 3/17/88 / Gastunk "Smash The Wall" / "Nippon Rentogen II" comp. / "Coretic Rock Bout" comp. / "Thrash In Live Savagery" comp. / Funhouse '89 / USA stuff too! (Raw Power '85 / Verbal Abuse '87 / Boneless Ones '87 / etc.) or send 29¢ for more info! Vizualize, 5516 Roosevelt #205, Austin, TX 78756.

**CHANGE ZINE RECORDS** needs bands. Send demo, other forms: all will be listened to. Have done 7" comps with Bob Evans, Ricochet, Bombshell, Shattered Silence, etc. HC or punk cool. Why not? Trinity College #904, Hartford, CT 06106.

**TAPE TRADERS: I'M SEARCHING** for demos and live recordings from Rude Awakening (Philadelphia), Antischism, America's Hardcore, Sin 34 and more. I have over 400 tapes to choose from. Your list gets mine. Matt Nicolai, 154 High Street, West Orange, NY 07052. (201) 325-8527.

**WITH AUTHORITY** - hard-hitting and very aggressive hardcore that's a bit twisted. We're looking for shows anywhere from Madison to New York to Huntsville. Our newest 7" was just repressed on white with red. $2 ppd. in states bordering Indiana $3 ppd. world. 630 Atwater #9, Bloomington, IN 47401 or (812)829-1828 ask for Brad between 4.3-5.3 EST.

**NEEDED:** John Zorn, Elliot Sharp, Fred Frith, Mr. Bungle, Blind Idiot God, Sam Bennet and Chunk, The Accused, Japanese Grindcore, Anthony Braxton, DRI, SPK, Boredoms, Defunkt, Sonny Sharrock. Have: Naked City, John Zorn, Horvitz, Marc Ribot, Don Byron, A. Ginsberg, Bill Frisell. Write to: Keefe Murren, 155 Minute Man Rd., Ridgefield, CT 06877.

**WANTED: LESBIAN WARFARE** demo tape or any other LW material. Write to: Ben S, 91 Olmstead Ln., Redgefield, CT 06877...Happy Brickday, Tim-Lizard...

**WRITE ME!** I'm into Earth Crisis, Shelter, No Escape, Integrity, Vegan Reich, Jawbreaker, Samiam, 15, vegetarianism, str8 edge, very open minded, will talk about anything. Soto Revelos, 130 Bellflower Rd. #A, Bothell, WA 98012.

**FAWN** -1. Young deer. 2. A "rock and roll band". Said to operate on the principle that sound can never be too distorted. Six auditory documents on tape - $2 or trade, free to zines/radio stations. Write for info and propaganda: R. Allen, 2609 John Milton Dr., Herndon, VA 22071. Watch for compilation appearances soon.

**MORE HEAD!** PP Distro has: Burden & Suiciety (TX) 7"s, $3 ppd; Peace Pipe, Self Pity, Kiss But Don't Tell, Concrete, Anxiety Remedy zines, 1-29¢ stamp. If you wrote me and didn't get a response, write back and cuss me out. Paul Hernandez, PO Box 123951, Ft. Worth, TX 76121. Send stamp for distro terms and list.

**BOOK YOUR OWN FUCKIN LIFE.** Under Texas promoters & venues write: Brian Waits, PO Box 123591, Ft. Worth, TX 76121. Forbidden House has a 225 capacity, food, sleep, no gurantees. Buzzoven, Sleep, Eyehategod, Neurosis, Avail, Citizen Fish, Circus Lupus, write or call Paul (817)244-8733, Brian (817)335-6401.

**FREE CATALOG WITH TONS** of cheap out of print releases, hardcore, punk, industrial and alternative in all formats. Send a stamp for a huge 12 page catalog. Round Flat Records, 63 Lennox Ave., Buffalo, New York 14226-4226.

**SOUND IDEA DISTRIBUTION** catalog—12 pages and growing. Send 2 stamps or 4 IRC's. Sound Idea Distribution/ 3421 SE Micanopy Ter./ Stuart/ FL 34997/ USA Bands, labels and bootleggers get in touch.

**BOOTLEGS OUT OF THE POOP-CHUTE** in the Sound Idea catalog. Legit stuff too. Send 2 stamps or 4 IRC's for 12 page catalog. Sound Idea Distribution/ 3421 SE Micanopy Ter./ Stuart/ FL 34997/ USA.

**LIQUID MEAT MAIL ORDER.** Write now for a free catalog of stuff including Everready, Hemlock, Titwheel, Buck-09, Unleaded, Fluf, Boilermaker, Strung out, Fig Dish, Pet UFO, Latter Day Saints and other stuff. Watch for a new Hemlock CD ep out soon. Send naked pet pictures to liquid Meat, POBox 460692, Escondido CA 92046

# MAXIMUMROCKNROLL music classifieds

**T-SHIRTS, VIDEOS, VINYL,** cassettes, CD's zines, etc. Send 2 stamps or 4 IRC's for 12 page catalog. Sound Idea Distribution/ 3421 SE Micanopy Ter./ Stuart/ FL 34997/ USA.

**BOOTLEGGERS GET IN TOUCH!** Send samples and working terms. Sound Idea/ 3421 SE Micanopy Ter./ Stuart/ FL 34997/ USA.

**BANDS, LABELS** send sample and working terms to Sound Idea/ 3421 SE Micanopy Ter./ Stuart/ FL 34997/ USA. Mailorder distro now in effect. Sound Idea store opens Aug. 1994.

**X EVEN THE SCORE X** that's right you fat fuck. We're still here talking more shit than Sanford's got junk. Issue 2 sold but #3 is on the way. We are now a record label too. Send demos if you think you're good enough. PO Box 8826 Columbia, SC 29202. #732-0247 - Kyle.

**ATTENCION BANDAS** de Iberoamerica y Espana: envien material para serie de compilaciones punk/HC politico en cassette. Proyecto estrictamente anticomercial para difundir nuestra musica e ideoligia en el mundo. Bandas do Brasil e Portugal, boa vinda tambem! Envien todo tipo de material/ escrivam a: FAI Grabaciones c/o G. Orozco. Utep PO Box 68544. El Paso, TX 79968-9991. USA.

**ULTRARARE CRASS FLEXI.** "Rival Trival Rebel Revel". Absolute mint condition. Never played. Original came with the legendary "Toxic Graffitti" Fanzine. Send conceled cash or money for $10.00 to: Suzanne Bartchy, 4380 A 17th St., San Francisco, CA 94114.

**RARE DATAPANIK** lo-fi punk rock set sale: Gaunt, New Bomb Turks, Thomas Jefferson Slave Apartments. Lots more rare stuff too: Antiseen, Bad Brains, Halo of Flies, Helmet, Honor Role, Mummies, Pavement, Skrewdriver, Superchunk, SSD, Thrown-Ups, and tons of Subpop & Amrep. Send SASE for list to: Mike B, 159 Emerald St, Malden, MA 02148.

**MEGA-RARE PUNK ROCK** and hardcore 7" set sale. 1978-1983 punk rock originals from early GG. Allin to the Zero Boys. Including Accident, Agnostic Front, Bobby Sox, Chain Gang, The Freeze, Germs, Insults, Mentally Ill, Negative Approach, Victims (NYC) Village Pistols, etc. etc. Send SASE for list to: Mike B, 159 Emerald St, Malden, MA 02148.

**SMELLY RECORDS** horsey7"3.00p.p., cum dumpster 7"3.00, grotus 7"3.00, split 12" with moltriffid/plainfield 6.00 p.p. p.o. box 16191 s.f.,ca.94116.

**PECKER TRACKS** 7" 3.00.p.p, full on punk rock thrash o rama, not like that sissy shit kalamazoo wana be big ass rock star crap! fuck twitch they suck poop. kamode e.p. by pecker tracks 3.00.p.p. to depression records p.o. box 219 battle creep ,mi. 49016-0219!!!!!!

**LOOKING FOR FRIENDLY** Neurosis material, any information will be needed. Kevin Donovan, 5803 Le Steele Blvd., Fort Wayne, IN 46818 - Brauney!

**STRONG INTENTION** 7 Song cassette demo that will fuck your word up Boy!! $2.00 postpaid, cash or money order payable to Zac Ohler, 504 Frederick St, Cumb MD 21502-1732. Hardcore that rocks the fucking old school.

**INDEPENDENT GARAGE/ R'N'R/ PUNK.** 45s, LPs, CDs. Including Cynics, Childish, Monomen, Mummies, Devil Dogs, Cheater Slicks, etc. Labels include Estrus, Get Hip, Crypt, Sympathy, many more. Limited editions, some out of print. Free catalog. Recluse Records, PO Box 41236, Rochester, NY 14604.

**NY-BASED GUITARIST/ BASSIST/** drummer (?) sick of N.Y.H.C. needs guitarists, bassists and drummers for loud, violent, screaming, chaotic crusty punk band with lots of people. I'm into Missing Foundations, Rorshach, Born Against, Discharge, Nausea. Anarchists only. I'm Jamie, 193 Waverly Place, NY, NY 10014.

**NEED: FLEXIS BY SYSTEMATIC** Death, So What, Corruption of Peace, Inzest (Japan), all 7"s by Rythmihairo and HHH, Shub Niggurath "Unknown Adorer", Tuomiopaivan Lapset 7" on Luonto Levyt Recs, Sairaat Mielet first 7", Bloodline "Waiting Game", Disharmonis Orchestra "Just a Thought". Neil, 1574 39th Avenue, San Francisco, CA 94122.

**ROCKET FROM THE CRYPT** Pusmort fan club. Only 75 made, Rocket from the Crypt/ Radio Wendy fan club 69 made. Best offer takes 'em. Necros IQ32 30-, Minor Threat 1st 7" 40-. I want Supercharger "Radio-X" LP. Eyelet Records, 709 Fillmore St. #1, San Francisco, CA 94117. (415) 921-8055.

**PLAINFIELD. ORDER NEW 7"** (no descriptions). Just take a chance. You won't be sorry. Also looking for small distributors to help out Eyelet Records. 709 Fillmore St. #1, San Francisco, CA 94117.

**HALLO JAPANESE PUNKS!** I'm interested in trading records with you. I have got SOA, Amebix, Terveet Kadet, DOA, Chaos UK, BGK, YOT, Varukers, Heresy, Antisect, ISM and more. Send me your trade/ want lists or IRCs and get my very big list. Albert Lubbing, Huttenstr. 40, D-10553, Berlin, Germany.

**VIDEO:** GG Allin, Bad Brains, Beastie Boys, Bikini Kill, Clutch, Cupid Car Club, Cypress Hill, Dag Nasty, Drive Like Jehu, Dwarves, Fugazi, Girls Against Boys, Helmet, House of Pain, Jawbox, Laug~ing Hyenas, Melvins, Dummies, Nation of Ulysses, Onyx, Parliament-Funkadelic, Quicksand, Rocket From The Crypt, Seaweed, Seven Year Bitch, Shudder to Think, Superchunk, Tsunami, Unrest, Velocity Girl, Village People, Ween, Zorn, John and more. Send a buck for list to: Joe Hunter, P.O. Box 671273, Dallas TX 75367.

**VIDEO WANTED:** Bikini Kill, Boredoms, Brown, James, Cocteau Twins, Crucial Youth, Cupid Car Club, Daisy Chainsaw, Engine Kid, Five Eight, Kinghorse, Nation of Ulysses, Parliament-Funkadelic, Rocket From The Crypt, Unrest, Velocity Girl, Verve, Ween, Wool. If you have any of these write: Joe Hunter P.O. Box 671273, Dallas TX 75367.

**ATLAS SHRUGGED** "The Last Season" 7 song 12" ls available for $6/7/8/10 in U.S. funds. No checks! Cash or m.o. payable to Chris Weinblad. Send sase or irc for info on trades, wholesale and other shit. Trip Machine, P.O. Box 36, New City, NY 10956. A.S. 7" in the works. Maybe more...

**TAPE TRADERS** with quality masters. Trade copies, especially DAT. Have/want Sonic Youth, New Zealand, Australian, guitar, alternative, independent, whatever, also video, radio, television, concerts, sessions. Send list indicating original masters. David Patterson, P.O. Box 155444, Fort Worth, TX 76155.

**HEY!** get your Happy Death Men 12 song demo cassette today for $5.00, Indy pop with a twist of lime! Leisure Fruit Records, 5601 W Laura Ave, Visalia, CA 93277. If paying by check make payable to:Jason Schultz.

**WANTED** White Zombie 1st 7"-Gods on Voodoo Moon, White Zombie 12"-Psychohead Blowout. Will pay good money for records in excellent condition.(608)251-3178. Bacteria Media, PO Box 2614, Madison, WI 53701-2614.=

**PUSSY GALORE** video/audio wanted. I have limited number of things to trade. Willing to pay reasonable prices. Micheal POBox 114, east Aurora, NY 14052. Photographs of Julia Cafritz also appreciated.

**RARE PUNK RECORDS,** CD's, tapes, badges, stickers and shirts from. Adticts, Dickies, Vice Squad, Misfits, Partisans and hundreds more. For huge 15 page catalog send two stamps to Dr Strange records, POBox 7000-117, Alta Loma CA 91701

**NEW ON DR STRANGE** - The Bollweevils 7"EP "Chicago". rapid fire tight punchy punk rock and don't forget the Voodoo Glow Skulls LP/CD/Cass "Who Is, This Is" and Guttermouth CD "Full Lenght". prices are 7"3.50 post paid US/ $5.50 elsewhere. LP/ Cass $7 US/ $10 elsewhere. CD's $10 US/ $12 elsewhere. Check, cash or money order to Dr Strange Records POBox 7000-117, Alta Loma CA 91701. Whatch for Mandingo 7" and full lenghts from Bollweevils and Mandingo soon.

**FOR SALE/ TRADE:** The Mob, Lunatic Fringe, Zounds, Crass, Big Boys, Meatmen, Minor Threat, Blitz, Attack, Anthrax, Action Pact, Alternative, Dirt, Discharge, Government Issue, Oppressed, Pointed Sticks, Uproar, Young Canadians, Descendents, Exploited, Husker Du, etc. Andrew Burton, 4 Abraham Close, Easton, Bristol BS5 OXJ England

**FOR SALE TONS OF 7",** 10" and LP's by Sebadoh, Rocket From The Crypt, Superchunck, Unrest, New Bomb Turks, Boss Hog, Prisonshake, Arvhers, Greenhorn, Appalachian DR, Crystallized Movements, Luxorious Bags and more! For a price list send a SASE to Arthur Sagevick, 198 Robinson Ave, Staten Island, NY 10312

**GREEN DAY,** Screeching Weasel, Queers, Fifteen, Operation Ivy, Rancid, Basic Radio, Downfall, Sweet Baby Jesus, Tolt, Crimpshrine, Cringer, J Church, Jawbreaker, Descendents, All, Big Drill car, Dag Nasty, Down By Law, Nofx, Fugazi, Winona Riders, Chemical People, Nirvana, Seaweed, Mudhoney, Superchunk, Ramones, Fiends, Misfits, Bad Religion and more, live, demo and video. Send a SASE for a complete list with over 400 titles to Jason, Duncan, 507 Windridge Circle, Inman SC 29349

**SALE: NEW STUFF** including Red Rockers "Guns" 7", Kraut "Unemploy", Vox Pop 7", Randoms, Panics, Ambient Noise, Mourning Noise, 84 Flesh, Subhumans "No Wishes" LP, Flirt 7", Henchmen LP, Cowboys 7", Broncs, Unnatural Axe, Beaver, Danzig, Blitz, Plastic Idols, lots of UK stuff. First best offer gets item. TK 6601 Pyle Rd, Bethesda MD 20817

**"EMO-CORE"** fans, We will give you something to cry about . Send $ 2.00 for the Vile Horrendous cassette to: Roy Grube, 629 East 5th, Bethlehem, 18015

# MAXIMUMROCKNROLL music classifieds

**1970'S PUNK VIDEOS,** perfect quality, very rare stuff by Ramones, Jam, Buzzcocks, Sham 69, X Ray Spex, Vibrators, Undertones, Damned, U.K.Subs, Costello, Banshees, XTC, Skids. Dozens more you don't have this stuff: 2 IRCs Please. John, 7G Duke St., Denny, Stirlingshire, FK6-6NT, Scotland

**PUNK & HARDCORE** in Finland 1982-93 sampler w/ Lama, Anti Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn SF, KTMK, Pelle Milijoona, WDM, Tamper SS and Riistetyt. 140 minutes in colour, VHS Pal, high quality videotape, $ 30 airmail postpaid everywhere .(Cash only please), very fast service!!! MM Tapes, POBox 174, SF 11101 Riihimaki, Finland.

**TRADE/SALE** All originals. No bullshit! Shattered Faith "I Love America" 7", DOA & Friends "Expo Hurts" 7", Freeze "Tourists" and "Guilty" 7"s, Shitlickers "Cracked Cop" 7", Bad Religion "Unknown" LP, SOA "No policy" 7", La Peste "Better Off Dead" 7", Panics "Wanna Kill My Mom" 7", Septic Death "Burial"7", Artificial Peace/ Exiled 7", X "Aspirations" LP, Eddie And The Subtitles "Skeletons" LP, Widows all 7"s, Eppu Normaali "Poliisi Pamputtaa" and "Nipa" 7"s, Briard 7"s, Terveet Kadet all 7"s, Vox Pop "Just Like Her Mom"7", Deep Wound 7", Really Red " Crowd Control" 7", etc. Tons more from all around the world!!! We trade or buy. Massive catalogue for $1/IRC. Write to A.A.R. c/o Jukka, POBox 174, SF 11101, Riihimaki, Finland.

**WANTS ORIGINAL** first pressings only! Village Pistols "Big Money" 7", Vomit Pigs 7", Features 7"s, The Star Club "Go To Hell" and "Club Take One" 7"s, "Wakaki Ansatsusha" 7" and more. Vktms "Midget" 7", Subhumans "Sickoids" 7", Fear 1st 7", White SS "Mercy Killing" 7", Cool Ghoul "Fascist" 7", Soft Boys "Wanna Destroy You"7", Fullham Furies "These Boots"7", Naked Raygun "Flammable Solid" 7", Are We Too Late For The Trend" comp LP, Bud Luxford Presents comp LP #1, Fresh Color all, Gasoline "Killer Man" 7", Happy Squid Sampler 7", The Kids 1st LP and 7"s, Kriminella Gitarrer 7"s etc. 70's and early 80's punkrock from all around the world!!! Write to A.A.R. c/o Jukka, POBox 174, SF 11101 Riihimaki, Finland

**FOR SALE: YOUTH OF TODAY** video. Live in CT. Ray back From India. One of their greatest shows ever. Full Moshing. Excellent picture quality. Soundboard sound. 45 min. VHS only- $15.00/ Hardcore Video, 16 Glen Dale Dr., Danbury CT 06811

**SOCIAL DISTORTION** "Mommy's little monster" Lp. (1st Pressing- Mint condition), Social Distortion: mainliner 7", Really Red: T. you the Fear LP, Zounds: Curse LP, D.Y.S.: Brotherhood Lp. Sell for best offer. Filip De Volder, Annuntiantenster. 92, 8000 Brugge, Belgium

**DAS KLOWN/ALL DAY** Split 7" available featuring punk players too big to mention in this rag. Punk Rock's Finest. Send $3.50 ppd. (add $2 for overseas orders) to Know Records, P.O. box 4830, Long Beach, CA 90804

**DRUNKS WITH GUNS** original 7"s "Punched In The Head" and "Thirst For Knowledge" for trade or sale. Old punk rock wanted: Germs "Lexicon Devil", Fear "City", Mad, Toxic Reasons, Zero Boyz +++ Send your lists and offers to Thomas Eicken, Middendorfstr.3, 44137 Dortmund, Germany.

**FOR SALE: AGNOSTIC FRONT** "United Blood" orig "7, Straight Ahead "Break Away" 12" on IRISK plain white cover with insert. Best offer. G.S. 89-B Wolff Ave., Edison NJ 08837

**ISOCRACY RULES!** Looking for "Turn It Around" 2Ep, also others with Isocracy, buy or trade. Also "Leap Frog" demo send $2. or hook me up with "turn it around" and I'll give you one. Leap frog, 810 Bachman Ct., Las Vegas, Nevada 89123

**WANTED: BIG DRILL CAR** video/audio, flyers, interviews, posters and anything else. Will pay reasonable price. Any help with these is much appreciated. Write to Allen, 9131 Limonite Ave, Riverside CA 92509

**MEDIA BLITZ PRODUCTIONS**. The hottest Northwest hardcore music 1994 catalog. Films, videos and records. New video! Resist European tour 60 min. Stereo sound $20.00 (US) ppd. (Foreign add $3) PO Box 86493, Portland, OR 97286, USA. Send SASE for free catalog and stickers.

**SOB FLEXI'S 7" BOOT** $5 ppd. Problem Children, Doomwatch, Life Sentence - $4 ppd. Videos send SASE - Lydia, Black Flag, Rollins, Shelter, Lunachicks, Bad Religion. Craig, 50 Fielding, Hamilton, Ontario, L8V 2P5. Bids: Nils - Wolf, Asexuals 7".

**BEASTIE BOYS VIDEOS**, 1986-1994, huge selection, low prices, fast service, high quality, free postage, everything any Beastie fan wants is right here, for catalog send SASE to: Ben E., PO Box 215903, Sacramento, CA 95821.

**SHAZAM! #3** 90-minute compilaton tape! 32 songs! Resist, Godless, Naked Aggression, Dance Cleopatra, Astro Zombies, Irresolution, Starved And Delirious, Mote, Surprise Truck, 8 others! $3 to: Very Mean Man Recordings c/ o Jake Pickering, 1043 East Gorham, Madison, WI 53703. (608)259-0967.

**COVERS COMPILATION SERIES!** Vol. 1 - The Misfits! Vol. 2 - Wire! Vol. 3 - Minutemen! Vol. 4 - Black Sabbath! Send your best renditions (any style) to: Very Mean Man Recordings, 1043 East Gorham, Madison, WI 53703 USA. Also, please send your originals for our Shazam! series. Shazam! #1 (17 bands, 27 songs) and Shazam #2 (18 bands, 35 songs) - $5 ppd. in the US for both! Include SASE for catalog.

**DISTRIBUTION IN FRANCE:** punk/hardcore/straightedge bands & labels get in touch! Acts of defiance needs your EP's/LP's/CD's. Send stuff for consideration and/or write for enquiries. No ripoffs! 3rd catalog out now! AOD, bp 90, 93 270 Sevran, France.

**TAPE DISTRIBUTION!** Looking for demos (good) live tapes/compilations to distribute them in France. Bands/labels get in touch! DIY, cheap stuff & good quality tapes only! Yann Boisleve, La Bonnemais, 35 590 La Chapelle Thouarault, France. Punk/ hardcore/ straightedge/ crustcore.

**RHYTHM COLLISION "FARAWAY"** 3-song 7" on blue wax includes "Cheers" cover. "Girl With the Purple Hair" 3-song 7" with punk as fuck cover of "She Drives Me Crazy". $3 each US, $5 world or super fucking collision deal of a lifetime both for $5 US, $9 world to Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742. We carry a shit load of other punk stuff and ship orders 3 days after receiving them. Give us a try, you won't be disappointed.

**DO YOU NEED** shit by: Econochrist, Rorschach, Iconclast, Native Nod, M.I.T.B., Avail, Policy of 3, J.H. West, Bob Tilton, Merel, 4 W. Falling, Medicine Man. Send S.A.E./IRC for free list. Etcetera...39 Laurel Rd., Blaby, Leicester, LE8 4DL, England. Punk is not a sound.

**TO RECEIVE 100S** of offers for punk records, CDs and tapes as well as other paraphenalia, send $1 to be put on the mailing list or send a S.A.S.E. to D.R.I. Services, 6101 Adelaide Ave., San Diego, CA 92115.

GETTING RID OF: Quicksand (white), Side By Side test, Clutch (gold), Integrity test, Judge WNYU bootleg, Breakdown (yellow), Moondog boot, Brotherhood LP (pink), Swiz "Hell Yes" LP. Shirts: Eye For An Eye, Triggerman, GB, Worlds Collide, Burn, Hardstance, Born Against. Zines: Smorgasbord, Hands Up, Open Your Eyes, Common Sense, Axtion Packed, Boiling Point, Stop & Think, Under Construction. No SASE, no reply. Greg Brown, 607 W. 38th St., Baltimore, MD 21211.

**HARDCORE/ STR8 EDGE AUCTION:** Antidote, Project X, Underdog, Last Rights, Judge, Token Entry, Old Revelation and more. T-shirts too! For complete list, send SASE to Chris, 3723 Ingraham St. #7, San Diego, CA 92109.

**JAPANESE COMPILATION TAPE** with Disclose, Battle of Disarm, CCCC, Condemned, Ace of Shit, Unwise and Insane Youth. 34 songs (90% exclusive to this tape). $4 ppd/ $4.50 Canada/ $5 Europe/ $6 Aust./ Japan ¥1000 yen. Stamp gets list. Brian, PO Box 8511, Warwick, RI 02888.

**TESCO VEE AND WHITE FLAG** "Hot Rails to Hell" b/w "Nervous Breakdown" 7", Crisis of Faith "The American Dream...a Global Nightmare" 7", Horace Pinker "Knives Guns and Ammunition" 7", Still Life "Self Titled", "From Fire to Rust" 7" comp w/ Power Trip, Crop Dogs, Rail and Platypus Scourge. All 7"ers are 100% punk and only $3 each US, $5 world to S.P.R., PO Box 20721, St. Petersburg, FL 33742.

**THE MOST ANNOYING RECORD** you can buy...the new Flat Tire 7", out now. $3 US, $4 world. Train Wreck, PO Box 112151, Campbell, CA 95011. Viva la noise. Yo tengo dos cabazas.

**LOOKING FOR SOME** Mayday 7"s, Mayday/Integrity split 7". MAyday colored vinyl. Christian Ryga, 10 Island View Dr, Newport News VA 23602

**BLACK LIGHT:** A tribute to Glenn Danzig Now available from FBN Enterprises, 1110 East Harrison Street, Martinsville IN 46151 -1225. Includes work/art about the Misfits, Samhain, Danzig, lesbian guide to Danzig videos. Send $5 or a book of stamps.

**SKA-CORE ON TOUR!!!** Skif Dank (Daytona Beach, FL) will be touring the southeastern U.S in mid May/June. Need places to play and shit. Call or write for free tape. Skif Dank POBox 290916, Port Orange FL 32129. Marc(904) 677-6055

**I AM LOOKING FOR** the following live Gilman shows on videotape: NoFX 10/23/92 and 11/14/93, Victim's Family 4/16/93, Huggy Bear 9/11/93, No Means No 12/12/93, Rancid 1/7/94, Queers 3/5/94. Tell me what ya got & how much you want for a copy. Lisa Camisa, 42834 Ravensbourne Part St, Fremont, CA 94538-3948. Anyone send me cheezy 80's shit they no longer want!!!

# MAXIMUMROCKNROLL classifieds

**PUNK, PULP POETRY** noir from Bill Shields and Jay Marvin. Get your copy of Two Brothers Under The Same Blood Soaked Cover for $6.00 delivered. Make checks payable to MBY Strange Press, PO Box 72229, Roselle, IL. 60172.

**NJ, NY LOOKING FOR PLACE** to stay summer '94. Preferably Bergen Co. NJ. Can help pay rent. Only need corner for sleeping bag, have guitar, bass. Band? Like punk (what else?). Am 25, college student. Write! 526 W. Main, Kent, OH 44240.

**LOOKING FOR STAR WARS** stuff. Figures, accessories, books, music, artwork, interviews. Anything dealing with the Star Wars trilogy. Send list & prices to: Kevin, 7660 Briarmeadow Ln., Columbus, Ohio 43235

**IF YOU'RE TOURING** Arizona and you need a cheap place to camp and hang-out with others in the scene, I've got the perfect place for you...I own 5 acres of desert land and I rent sections of it for $25.00 a week...if you want to reserve a section for your future visit, mail $25.00 for each week you plan to camp: Include names of people in your party and the dates you plan to stay. (The $25.00 covers as 1 to 5 people)...I'll mail back a map of how to get to the spot. And in case anyone asks when you arrive, I'll mail you a receipt showing your payment and names of people in your party...Mail to: A. McLain/PO Box 86217/Phoenix,AZ. 85080.

**SKULLS, SKULLS AND MORE** skulls! I have alien skulls with eyes and tongues or just eyes or just plain! (too cool...). Also have hands and various bones. And for those of you who lacking smarts, I also have brains! Other stuff too. Everything adult size except for alien skull, it's the size of your average fist. Plain skull= $5.00 ea. add $5.00 more for eyes (real glass) and tongue! (to fucking cool!) or write to: Parts, 2018 S. 1st St., Milwaukee, WI 53207 USA

**READ IT! EAT SHIT #7** out now. Loadsa articles on the fight against the system, graphics, reviews and interviews with NoMeansNo, Blaggers ITA and Corpus Vile. Send 30p & S.A.E.. Unless you state otherwise, each zine will come with the massive DS4A newspaper sized catalogue, so get in touch. Dave, Box 8, 82 Colston St., Bristol, Avon, UK. Fight the power!

**SERIAL KILLER** T-shirts and Human Freaks, Cult/B Movie, Pagan/Satanism, S&M, Gothique and much more. Shirts $25 each plus $3 s&h. Coolest designs, highest quality. Catalogue $2 to Cult-Tees, PO Box 46191, LA, CA 90046 USA.

**VOLUPTUOUS HORROR** of Karen Black, most shocking t-shirt ever! R. Kern photo, as seen in Hustler. Blk, 100% cotton (L,XL), $'15.00 p.p. plus GG Allin, human bones and videos. $2.00 or home porno pix for catalog. Empire of the Damned/PO Box 20360/New York, NY./10009. Any questions, problems, please call. Scott Mayhem (212) 995-2713.

**WE'RE LOOKING** for used books of erotica written by women. Also have lesbian letter writing dating service. Send lists or for application to the Erotica P.O. box 621, Maynard, MA 01754

**WASHINGTON D.C.** I'm moving there for the summer. Please send info on: vegan-friendly restaurants, oranic/health groceries, indie record and book stores, clubs, and public transport tips. Tatjana, PO box 12551, San Antonio, TX 78212-0551

**OF INTEREST TO COMIX FREAX:** To say the very least! The best artists making mini comics appear quarterly in Don't Shoot! It's Only Comics. Greg Moutafis, Tony Fitzgerald, Ron Rege, Aleksandar Zograf, Chumley Purins, Ariel Bordeaux, Greg Fiering, many, many more! Issues #1,2,4,6,7,8,9 available now! $3 ppd. to: Jef Taylor, 140A Harvard Ave., Box 308, Allston, MA 02134.

**GANDHI: FROM THE** underbelly of New Delhi. The first issue of Gandhi is here!! for just one Clamidia PPD you get reviews, Jackknife interview & A Mohatma centerfold! Looking for a Jackknife 'Come On' 7" - Got one? Peace through non-zines. King Mohamad, 1201 Progress St #10, Blacksburg, VA 24060

**WRITE ME, SALINA,** at PO Box 942, Whittier, CA 90603-0942. I like Jawbreaker, Floodgate, Sebadoh, Smashing Pumpkins, Dinosaur Jr., Nation of Ulysses (Cupid Car Club), Julia and the Greatful Dead. Hmmmm. I like letters. Wookie liberation! Chewbacca es muy guapo! 1994 idol worship = Floodgate's Drew. We wuv Abe!!

**OFF THE HOOK.** Write: PO Box 942, Whittier, CA 90603-0942. Send me your name, address and a 60-word description of you and the things you dig for only a buck. Off The Hook is now officially open and will print your ads and messages. Make new friends, punk or not! Within a month you'll get a little zine deal and a Rocky Cola Mint!!

**MADISON PUNKS!** Howdy! I'm a suburban goof-off who, thanks to MRR, has been able to experience punk in the safety of my parents' house. If you go to the UW Madison (or if you will be next year), you can set me straight! Write to me! Dan, PO Box 6004, Wausau, WI 54402-6004.

**COLLEGE ANYONE?** I'm going to be at the UW Madison next year, and I need some punkly friends to pull pranks, act stupid and hang out with. Male, female, straight, homo, black, white, vegan, meat-eatin', makes no difference to me. Just write me! Dan, PO Box 6004, Wausau, WI 54402-6004.

**BE MY FRIEND!** Looking for punk rock buddies who will be at the UW Madison during the 94-95 academic year. Must like film, literature, art, music (duh), pranks, assorted weirdness. Must have a sense of humor. Any veterans of the Film Threat army in Madison, please write in as well. Dan, PO Box 6004, Wausau, WI 54403.

**HEY KIDS! VENT YOUR ANGER** at your own ineptitude with your very own "I Hate Maximum Rock + Roll" t-shirt (L + XL) or other designs. Brought to you by the people at Real Death Records and Merchandise. Send for catalog (SASE): Real Death, PO Box 2530, Berkeley, CA 94107.

**WANT BUTTONS MADE** for your band or organization? Never thought you'd have the cash? Think again. $15 for 50 buttons-your design. Three sizes available, including one inch. Send SASE for info, sheet to Skull Face Designs, PO Box 19167, Cincinnati, OH 45219.

**AUSTIN! INFAMOUS B. SPICER** and Psychoriot Sound are moving in around June. Interested in good places to rent. Safe and clean but cheap.Also, mutants,, freaks, and psychos-write me! Wanna hear from Morrissey and Cocteau Twins fanatics. Anybody see the Houston show? Johnno/74 White Oak/WB/New Caney, TX/77357. Cheerz!

**POLY BAGS (3 MIL),** 7"-100/$6, 500/$18, 10000/$33; 12"-50/$6, 200/$18,500/$33; 10" 2 15 cents and available in quantity. Custom sizes available. Postpaid in USA, N. America add 35%, world add 60%, home addresses please! Stamp for record lists. Greg Yarde/PO Box 482/Paoli, PA/19301.

**PHOTOGRAPHIC MATERIALS**-Kodak Ultratec demo kit and two Kodak PMT3 demo kits, each with 8X10 paper and film, plus quarts of chemistry, all three for $10 to cover postage. Greg Yarde/PO Box 482/Paoli, PA/19301. PS( I need Howard Stern Videos. Write and we can trade).

**16 YEAR OLD BOY:** queer, persynal X edge/veggie, insomniac, intellectual, occassionally brilliant...seeking friendly punk penpals as a diversion from choric anxiety over death and a currently flaccid existence...also seeking prospective boyfriend (queerXedge merits a big, fat plus). Music: Sleeping Body, Antioch Arrow, Still Life, mostly recent emo/HC (ebullition, Gravity, etc) and old DC stuff. Reading: Kafka, Vonnegut, Camus, Wilde, Çastaneda, Audre Lorde. much else. Dig? 'ben/30 So. Freeport Rd/Freeport, ME/04032.

**DR. MARTENS CATALOGUE** over 35 styles to choose from cheaper than in US stores. To get a coupon for catalogue for Shellys of London please send a SASE to Joe Morgan/Goshen Mobile Estates #80/Torrington, WY/82240.

**A+R RADIO PRESS CONTACTS**-free info: Why fuck around when you can get exposure? Send SASE to H+R/8103 Steilacoom Blvd SW/Oakbrook Plaza Ste. 12/Tacoma, WA/98498.

**FEMALE LOOKING** for correspondences to exchange thoughts and interests. Like bands such as: Janes Addiction, Soundgarden, Bad Religion, 411, Beastie Boys, GG Allin, The Gits, Desiderata, Bikini Kill, Antischism, Perry Farrell, Chris Cornell and more. Looking for all types. Other interests: Photography, failing college, green, pizza delivering and much more. Write Murray/1203 S. Kentucky/Evansville, IN/47714.

**SPIKED SLURPEE**--21 pg of stories by Robert W. Howington. $2.00. Damned—32 pg of poems by Oberc. $2.50. Driver's Side Airbag #11 with Oberc, Robert W. Howington, Paul Weinman, Lyn Lifshin, reviews, etc. 18 pg—$1.60. Send a stamp for full list. Please enclose a SASE when contributing material. Trades OK. Mike/Undulating Bedsheets Production/PO Box 25760/LA, CA/90025.

**SECOND NATURE FANZINE** out now featuring skateboarding, music and interviews with Restrain, Conquer The World records, and a local skater. $2 USA/$3 world to PO Box 11543/Kansas City, MO/64138.

**ANTI-SOCIAL? PSYCHOPATHIC?** Misanthropissed? Get New Disease #6, today's magazine for tomorrow's serial killer. Stories, art, comics, every printable way to spread the disease. Send $1.00 (cash) and a stamp (29 cents) to: Pschot/1505 N. Franklin Place/#110/Milwaukee,WI 53202.

**PLANNING A MOVE.** Looking for correspondance, information from Portland are. Two nondescript folks looking for friends, fun and whatever else we can do. Into Fugazi, Emmagrey, vegan and quiet life. Bean, PO Box 4492, George School, Newtown, PO 18940.

# MAXIMUMROCKNROLL classifieds

**TATTOO'S...ITCHIN' FOR INK/** The tattoo guide. A quality small press, underground production. Issue #5 is out now! Packed with oddities. USA sample $3, subscription #10 (4 issues)/Canada sample $3.50, subscription $12/Overseas sample $5, subscription $18. US currency only. Cash, check, or m.o. payable to: T. Guzman/IFI/ PO Box 1121/New York, NY/10040.

**PEN PALS WANTED** from everywhere, especially eastern Europe. Possibly traveling through Europe in the next year. Looking for places to stay. Will return favor. Trade shirts, records, videos, and ideas. Write and make a friend. No sexist, Homophobic, Nazi pigs. Alaric Brown, 1238 SE Ash, Portland, OR 97214

**XSTRAIGHT EDGEX** vegan from Australia travelling to Europe between the months of July and August, need contacts throughout Europe and England, to stay with, etc. Adrian, 24 Orange Grove, Camberwell 3124, Victoria, Australia. Fax: 61-3-8890809.

**YOUR OPINION IS NEEDED** for a zine I am putting out. I need thoughts and opinions from all sides of every issue imaginable, be it social, political, whatever. Please specify if you want recognition in zine. Name or Name and address. For more info or to send contributions, Bryan, PO Box 123591, Ft. Worth, TX 76121. Burden 7" $2 ppd.

**GOLDEN SHOWER OF SKINS.** Real skinheads (male or female) wanted by punk guy in Mpls and punk women in Winnipeg for golden shower parties. Must be beer piss! Nazis need not respond. Sarah Sewage and Patrick Splat, PO Box 2425, Winnipeg, Manitoba, Canada, R3C 4A7.

**XFALLOUTX:** Straight Edge fanzine needs help. Photos (lots), ads, demos or vinyl to be reviewed, or any other contribution. xxx Write to Jeff Berry, 20810 Gum Circle, Yorba Linda, CA 92686.

**ENGLAND! 21 YEAR OLD** female will hopefully be traveling in England summer of '94. Will be staying in Northern England-Bolton, but will visit other areas. Can you direct me to cool clubs, stores, etc., especially in Bolton/ Manchester area? Ta! Liz Jones, Gilman Box 476, Johns Hopkins U., Baltimore, MD 21218-2680, USA.

**WARNING T-SHIRTS:** Anti-Cimex, Discharge, Anti-Pasti, Slits, Gonads, X-Ray Spex, Varukers and more! PO Box 20875 Tompkins Square Station, New York, NY 10009 $8 ppd US/$10 ppd world c/o Todd Ciavarella.

**FIFTY PEOPLE WANTED** for a group LSD experiment...or, actually, to buy our zine. It's Friends Of The Draft Resistance (#5) and contains a five page interview with Chaos UK, as well as Candiru, Optimum Wound Profile, Mordor, and the guy from Wold Rags. Black Flag article, reviews, and the usual zine stuff. 36 pages, $2 ppd. FDR c/o Brian 1258 E. 25 St., Des Moines, IA 50317.

**NO IDEA FANZINE.** I have a few copies of issue #10 with double 7" (Jawbreaker / Samiam / Spoke / Radon / Bombshell / Gruel) and #8 (with BimSkalaBim / Stabilizer). $3 each issue postpaid. Planaria, 823 Staffordshire Rd., Cockeysville, MD 21030.

**BAND PHOTOS**-by an experience SF local (see MRR #125-Standco article) live or location at low prices call Jessica @ 415-552-4827.

**GET THIS,** amazingly enough the Australian government is helping to fund research me and my mate are doing into punk culture worldwide. Our limited budget means we require places to stay everywhere, any help would be fabo, write to Silly and Spike, 1/8 Kalinda Ave., Mooroolaba Queensland 4557, Australia.

**PUNKETTES FROM ANYWHERE** in the world, please write me with words, photos, music, poetry or advice. I'm a lonely guy looking for girl punks into anything cool. I love Lydia Lunch, Raooul, Bikini Kill, Siouxsie, and punk wisdom from women's hearts and minds. Also looking for girl punk stuff from anyone. Kevin Hubbard, 9500 West Boulevard, Birmingham, Alabama 35206.

**18 YEAR OLD MALE,** ethical vegan, drug-free, atheist seeks correspondence from similar females or males. Favorite music includes Superchunk, Smashing Pumpkins. Long letters & pictures are great. Write to: Aaron, 8778 Lincoln Rd. East, Cedar, MI 49621.

**WHAT HAPPENED TO JUNK MAIL??** Does anyone still send it? Please fill my mailbox with junk. Shod-Phish, P.O. Box 825, Pecatorica, IL 61063. PS-also into Misfits-Samhain!! No Danzig-tuffguy shithead body building Satanheads!

**YOU'RE NOT A XIAN?!** Any obscure religious folx (wiccans, pagans, etc.) please send articles / interviews / poetry / info / columns / or artwork to: The Reawakening, PO Box 2563, Holland, MI 49422. All contributors get a free copy of summer / fall 1994 issue. Xian supremacy can't burn us all at the stake, if we have a voice! Love, Silverwolf.

**EARFUL:** A collection of short stories. If you would like a copy then send me postage if you can, or just a nice letter. Whatever...Bridget Prince, 23 The Embankment, Bedford, MK40 3PD. England.

**THE PEOPLE'S BLACKLIST** wants info on your local employers. Who are the biggest exploiters? Who are the best to work for? How were you screwed over? What should prospective employees be aware of? Send business name / address / hirer's name / phone # / info, & regional area to: Jason, P.O. Box 2563, Holland, MI 49422. Free copy to contributors. Nationwide.

**21 YEAR-OLD MALE** into tattoos, old oi/ punk and some new hardcore. Wondering what to do with life in this shitty police state of a country. Will write everybody back. looking for people to hang with in Pheonix area. I'm bored and lonely so hurry. Mark B. 929 E Vista Del Cerro #107, Tempe, AZ 85281

**I LIKE WRITING** and receiving letters. I'm a Peace Corps volunteer in South America, and life is sometimes quiet. Like travel, outdoor adventure, photography, animal skull collecting, and certainly music. Many types of punk (Cramps, Pegboy, Boredoms), free jazz (Cecil Taylor, Art Ensemble of Chicago), weird reggae (African Head Charge, Dub Syndicate) and more. Barry Lazarus, Casilla 388, Cuenca, Ecuador.

**JEFFREY DAHMER AUTOGRAPHS.** I have at this time ten autographs by Dahmer. I am currently in the same prison and unit as Dahmer and do have access to get more while I am here. These autographs are going are going for $20.00 a piece. No personal checks. Dahmer will be receiving a percentage. Reply to: Dale Austin #76660, Box 900, C.C.I., Portage, WI 53901.

**THAI GORE MAGAZINES** Grainy, bloody, nasty murders accidents fire. Lotsa pix. You read about 'em in Answer Me! Now you can buy 'em. $7 each including postage. (Limited supply) Send cash, check or money order to: Thaigore, c/o Seidboard World Enterprises, PO Box 137-M, Prince St. Station, New York NY 10012

**LIKE TO TRAVEL WITH NO MONEY?** The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

**SEATTLE:** is not about fucking grunge, it is about punk rock-loud, fast, snotty, 10 Things zine covers Seattle punk bands and more. Issue #7 has Jesus Lizard, Hush Harbor, Zip-Gun, the Didjits, Catfood, the Kent 3, columns, NW news, rants, tons of pictures, and 7 full size pages of record and zine reviews. Just $1.50 cash ppd. US, $2 Can/Mex, 3$ World. 10 Things, 1407 NE 45th St. #17, Seattle WA 98105

**HE AND SHE STONERS** bored outta our skulls in suburbia hell. Need neato people to hang with or write to. We're into Sabbath, Tribe 8, G.G., Sleep, into too much damn music to list all; flicks, Taco Bell and smoking out till you forget your name. Stoners, punks, heads, and homosexuals (fems O.K.) need only respond: Rico and Court 185 Echo Ave. #3 Campbell, CA 95008

**TOTALLY INSANE 36 YEAR-OLD** queer punk looking for those of same ilk to spew, fuck and hang out with. Into weights, Earth First, Rollins, Jello, Lunachicks. Write to Pat, 167 Cherry St. #258, Milford, CT 06460-0947 or Voice Mail (203) 783-5980.

**SKATEBOARDERS...S.F.P.D.** Slams skaters! Confiscates skates! Writes citations! Arrests made for non-payment of anti-sk8ting tix! Fuck the police! Stop police harassment of skateboarders in San Francisco's EMB zone! Write or call to support changing the anti-skateboard law at Justin Herman Plaza! Sk8ters send name, address, age and phone number (optional) to be added to mailing list for newsletter. Call Shredder's Grind (415) 441-4619. Rick...sign our petition!

**MURDER T-SHIRTS** ted bundy, ed gien, albert fish, john waney gacy, richard speck, ottis otole, henry lee lucas and many more 12 dollars p.p. p.o.box16191 s.f.,ca 94116.

**WE MAKE PUNK T-SHIRTS** 100% cotton plastosol ink, highest quality possible, cheap, touring bands no problem! Call or write for a price list today. (415)564-9364, PO Box 16191, San Francisco, CA 94116.

**TONS AND TONS** of magazines & zines for sale! Skateboard, BMX, Hardcore, NME, Melody Maker and lots more! Send $1.00 & one 29¢ stamp for huge list to: Herb, 900 Antietam Dr., Hagerstown, MD 21742! Thanx!

**GIRL sXe'ER 16 LOOKING** for mail from anyone who's interested in anything but racism, ignorance, and Barney. Like to hear from creative individuals who care about themselves and others around them. I like hardcore-hip hop- and great dance music. I dig art, not art fags. Send picture. I need amusment. Tara 2225 Lake Nally Woods Dr., Gotha, FL 34734

# MAXIMUMROCKNROLL classifieds

**MY FRIENDS THINK I'M** a Buddhist, but really I'm not. Nor am I a nudist or a Cubist for that matter. I am in fact a precocious 21-year-old guy seeking correspondence. I'm basically straight-edge (ixnay on the celibacy and hooded sweatshirts!), but you may live however you see fit. Todd 6029 Arizona Ave., Baltimore MD 21206-3805

**HIT THE ROAD JACK...**Two guys, 21, doing the punka rocka tour-the-nation thing starting June '94. Our idea of fun includes snappy humor, philosophy, intelligent and cute nonsmoking wimmin, interviewing bands and assorted weirdoes, photography, and dinging at Taco Bell. If you're bored and generous, why not help us out? Todd, 6029 Arizona Ave., Baltimore MD 21206-3805

**RUMPSHAKERZINE #2** This one contains talks with Endpoint, Lifetime, Snapcase, Sick Of It All and My Mom. Also, lots of pictures of people yelling, reviews, writings, and all that other zine stuff. Also, #1 with 108, Into Another, Ian Mackaye, Shift. $2 and 3 stamps to Eric Weiss, 72-38, 65 Place, Glendale, Queens, NY 11385 for each. Thanx.

**PANCAKES, POPPIES, PUNKROCK!** I'm 19 traveling the states constantly, and I never know when I'll be in your town. Pie fight! I'm lots 'o fun when do we meet? I wanna meet everybody else who travels all th' time too. PS: my favorite is Pavement. Dan 2301, 3rd Ave, Sacramento, CA 95818.

**I'M MOVING TO FRANCE** (probably Rennes or Caen) for a year in September, so anyone from anywhere in France, please write to me. I'd also really appreciate any information o French bands, labels, zines, etc. Thanks! Mad, 27 Sengana Close, Botley, Southampton, Hampshire SO3 2NU, England. Hey, write to me wherever you're from, coz I'm really bored...

**1000WORDS FANZINE #2** out at the beginning of the summer. Send ads, stories, bullshit, fliers, demos, records and other crap to: 1000words, 1505 Endiborough Circle, Landisville, PA 17538.

**VEGAN PATCH** One for two 29¢ stamps / two IRCs foreign to: Blake Flake, P.O. Box 63292, St. Louis, MO 63163-3292 says "Live-Vegan" on durable fabric.

**ACTION FIGURES!** Want Star Wars, Dune, Star Trek, ...Action figures, toys and models. Can offer European figures or HC records for trade. (Old US, Japanese, European Hardcore) Please write! Carsten Thiemann, Oberrecht 7 b, 25436 Neuendeich, Germany, Fax: 04122-42901.

**ANYONE IN D.C./JUNE...** I'm looking for a place to stay in DC area during month of June while at internship for PETA. Into hc/sxe/punk scene. Drug-free environment would be nice, write to Sanya, Box 2175, 700 Commonwealth Ave., Boston, MA 02217. Tel/fax/modem: 617-352-8349.

**FREE!** I make a variety of Happy Art stickers and I want to give them away. Please send a self addressed envelope to: John Gabriel, 61 Yale St., Roslyn Hts., NY 11577. So write! Say hi! Get stickers!

**THINGS FALL APART** fanzine laughs in the face of danger. Issue 1 features Fugazi and Born Against photos & DC scene reportage. Issue 2 features Avail interview & brief encounter with the Antichrist. Each $.50/2 stamps/trade: R. Allen, 2609 John Milton Dr., Herndon, VA 22071.

**CHANGE ZINE #3 OUT NOW.** Full and loaded with Rancid, Cows, Black Train Jack, SNFU, Spring Heeled Jack. Tons of reviews and pictures. 58 pages, full sized, ads are free. Only $1 ppd. (US), $2ppd. (foreign). Trinity College, #904, Hartford, CT 06106.

**2 CRAZY GIRLS** 18 and 19, travelling from Memphis, TN. Desperately looking for places to crash in San Francisco, Berkeley, & Bolinas, CA. We'll arrive on May 1st by Amtrack. Please write if you can help. 74 N. Willett #4, Memphis, TN 38104.

**AIDS SUCKS SUCKS SUCKS** fuckin sucks. Stupid guy in Texas makes tee shirts; proceeds benefit local Aids organization. Write for the boss catalog: Bill's Shirt Thang, PO Box 53832, Lubbock, TX 79453. Enclose a stamp or something worth 29 cents.

**INSIDE FRONT: SXE/HC** factsheet. Issue 1: national scene/band/mailorder information & addresses. Issue 2: interviews (Integrity, Victory, Edgewise, Confront, Focused, Point Blank, Deadwait) Issue 3 (out May 1): more news and interviews planeed (Snapcase, Earth Crisis, Bloodlet, many more). All issues are free!: send 1 stamp per issue to: Brian Dingledine, 2695 Rangewood Drive, Atlanta, GA 30345 (404)414-0161.

**TAKE ME TO THE** Twilight Zone! 32-year old white male wants chance to be a teenager again, by role-playing with a cute female and going to punk & black/ death metal shows. Help me get a love/ social life and attain happiness! Ladies write: Joe Aufricht, PO Box 711, Lakewood, OH 44107. Phone # (216) 671-6820.

**FEMALE WITH NO LIFE** or friends looking for nasty evil people who hate everyone too. I hate little kids and P.J. Harvey. Likes- Ireland, goatees and food. Send stuff, pictures, anything. Everyone write me. Jamie Giberson, 626 N. Main St., Manahawkin, NJ 08050.

**FUCK M.R.R** Starting a zine to cover the whole world! all types of music coverd! send records, c.d.s, demo tapes ,zines, anything that is important !we will cover all areas. rrrioottttt grrrrlls exps. send to big fucking rag p.o. box 16191 s.f., ca.94116

**YOUR COUNTRY SUCKS!** Nevertheleiss, I'm looking for places in NYC and SF, where I can spread out my sleeping-bag (squat, apartment, shack, trailer, whatever). I can offer the same in Berlin (Berlin sucks, too) Valentin Schmidt, Brunnenstr.38, 10115 Berlin, Germany

**AGENTS OF MISFORTUNE** needs bands and poets and people to contribute all sorts of stuff. Distributors write for #1 & #2. Bands send demos, 7", LP's, CD's whatever. Poets send Poems. Classifieds are free. Send S.A.S.E for cheap ad rates. 16409 SE Division, Ste. 216-138, Portland OR 97236-1931

**DID YOU SAY A CHERRY OR A COKE** slushee? I know that grrrl is out there but I sure as hell can't find her here. 21 yr. old guy singer, zine writer, DJ, Smiths, Bikini Kill, Crass, NIN, Bauhaus, Bratmobile, Gorilla Biscuits, coffee, kissing, shy, extravagantly bored, Talk Hard! Lupus, PO Box 8332, Rocky Mount, NC, 27804.

**SKOINK FANZINE** is celebrating its 10th issue with a splendid new issue containing long in-depth interviews with 999, Maroon Town, The Varukers, Gay Skinhead Group, Zona A and The Business plus a record review section second to none (all written in English). Send $2 (Europe) - $3 (overseas) to Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium.

**ONLY AVAILABLE HERE!** Plenty of official promo posters (ultra large size) of the 1994 European reunion tour of Cock Sparrer. Send $6 (Europe) - $8 (overseas) per copy to Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium and all you Americans can feel a little less miserable for having missed the reunion shows of the masters of street punk!

**COME HERE FUCKFACE.** Planning on booking shows in Tampa this summer if your bands coming this way write or call Eric, 6218 Travis Blvd., Tampa FL.33610, 813-620-0889

**WHY DRUG FREE?,** new pamphlet about the personal/political issues involved in drug consumption. Have a positive impact on the world. Straight Edgers, please pass this out. Send a SASE: Drug Free Factor, PO Box 4353, Berkeley, CA 94704~035 4353.

**AGENTS OF MISFORTUNE #2** out now. $1.25 ppd. Interviews with Not My Son and the Rickets. Music Reviews, Poetry and a bunch of other jibberish. #1 Still available $1 ppd. (Detonators, Godless) 16409 SE Division, Ste. 216-138, Portland OR 97236-1931

**24-YEAR OLD MALE SEEKS FEMALES** to correspond with and maybe meet. Photo if possible. I'm into reading, travel, the Cramps, Iggy, Ramones, etc. Anyone can write for pen-friendship or tape trades. Kevin, 2940 Mason Blvd., Muskegon, MI 49443.

**A SOCIAL REVOLUTION** must take place, before any kind of positive change can take place. I'm sick of being outnumbered by the norm. My tax dollars don't seem to be making a change. Would like to hear from other Anarchists who are sick of the Greed and Corruption which surrounds us everyday. Educate the Masses! Chris 3665 Bridger Dr. Carmel, IN 46033

**STICK A BOOK UP YOUR ASS.** Or just read one. Either way, the all-new American AK Press catalog is out now. Thousands of books, magazines, pamphlets, fanzines, postcards, and t-shirts. From anarchism to animal rights; poetry to parapolitics; feminism to fiction; sabatage to sex and most in between. Send $1, you won't regret it, punk! AK Press, PO Box 40682, San Francisco, CA 94140-0682.

**FREE GREEN DAY RECORDS!** Not really, I just wanted everyone to write me. I'm into Seaweed, Lydia Lunch, The Doors and being everyone's friend. All letters will be answered. I'm also doing a zine so people interview bands and send them to me with photos. Bands also send material for review if you want. Also looking for sexually exlicit stories. Jason LaPierre, 294 Balantyne #35, El Cajon, CA 92020

**SHIT HEAD COPS NEED MAIL!** Please sign our Chief Of Police up for as many magazine subscriptions as possible: Gary Brown, 1155 E. Main, Ashland OR 97520. Check the "Bill Me" box and spread the word. Thanks!

**BUY A BOOK.** Really. The new AK Press Distribution catalog is out now. It will rock your soul. It's cool. It's over 70 pages of thousands of those book, magazines, fanzines, pamphlets, audio cassettes, and T-shirts you've always wanted. From Punk to Politics, Class War to Chomsky, Rollins to Research. Send a buck to AK Press, PO Box 40682, San Francisco, CA 94140-0682

# MAXIMUMROCKNROLL classifieds

**POWER LUNCH #8 IS OUT!** Send a Fucking Dollar or a few stamps for the most god-Fucking awful zine in the Galaxy. Emma Goldman, Pornography, Bulge, and a sick sense of Humor. Contribution=Free Issue. Classifieds Free. P.O. Box 55191, Tulsa, OK 74155-1191

**I NEED FRIENDS** write me into Unwound, NativeNod, N.O.U, Eggs, Antioch Arrow, Born Against, old. D.C. stuff and cute boys. Will respond. Eric, 6218 Travis Blvd, Tampa, FL.33610

**CONFUSED, WASHED-UP SEMI-PUNK** male, 30, never quite met my ideals. Afraid I'm turning normal. Still hate ass-kissers and yuppie trash. Wish to correspond with female in similar circumstances. Into loud, angst-driven or strange music. Share your political views, song lyrics, poems, viewpoints or just chat through the mail. Major Germ, PO Box 530, Cherokee, NC 28719.

**JAPANESE ENGLISH LANGUAGE ZINE,** from Tokyo. Show reviews, Interviews, Opinions, book reviews, politics, art, advice column, and more. #3 has Chris Haskett of Rollins Band, Bob Mould review, revolution, health, (No Address Given)

**SANJAN #1** (in English) with hiatus and sleeper interviews, stuff on religion and reviews (written by the bands themselves) available from Blacklist or $3 ppd. from: Yann Dubois, 9 Rue Des Mesanges, 35 650 Le Rheu, France.

**20 Y.O. MALE** into punk-HC/SXE (GB, Spitboy, Nations On F., Screeching W., Citizen F., and more seeks correspondence from everywhere. Open minded and would like to trade thoughts & tapes. Also starting a distro. Write! Pierre Boisleve, La Bonnemais, 35 590 La Chapelle Thouarault, France.

**STRAIGHTXEDGE NEWSLETTER!** (in French) needs news about your scene. Bands, individuals, labels, zines get in touch! (no major label subisdiaries, no rip offs). Yann Boisleve, La Bonnemais, 35 590 La Chapelle Thouarault, France. Rebirth or hardcore pride!

**FREE CLASSIFIEDS** for penpals, tape traders, bands, zines, etc. with up to 60 words. Each ad will be printed in 3 consecutive bi-monthly issues. For a copy send 4 .29¢ stamps or $1 (U.S.), 3 IRC's or $2 rest of the world to: T. Yawn Adzine, POB 457, Redondo Beach, CA 90277. Send SASE for info on cheap ad rates.

**JENNIE WILLIAMS** from the middle of Missouri please send me your address...I would really like to write you back, but I need your address. Yours Stefan. Stefan "I want more life..." Foker, Dr. Metzger Str. 7, 46325 Borken, Germany.

**ACCEPTING** any b&w, xerox-reproducible grafix (drawings, photos, clipart, comix, etc.) for publication in our zine, "Crack". Deadline May 15, late entries used in next issue. Free issue if we use yours. Write: POB 601, Webster, NY 14580.

**ALTERNATIVE/ MUSIC/ CULTURE/** Occult catalog. Books, music, magazines, videos. 2.13.61, ReSearch, Westgate, Loompanics, Amok, drugs, fake ID, magick, Illuminati, anarchy, leather/ latex, U.F.O.s, erotica. Free catalog available from Moon Mystique, Dept. MMR, 614 W. Belmont, Chicago, IL 60657-4529. Wholesale available!

**F-TANG! F-TANG!** I'd like to write humorous interesting DIY punks from all over. Satire, cheeseball, real life slapstick make my day. I'm sorry, but U.S. sitcoms just aren't funny! Siusan, 3555 Don Mills Rd., Unit 6-129, Willowdale, ON, M2H 3N3, Canada. Write silly!

**REVIVAL/ GRUB #4** out now. A split issue. In case you don't know, Grub is a vegan cookbook and the Revival part has interviews with Scab and Bloodstone as well as an interview with Bhaktin Nancy about women/ sexism in Krishna consciousness. 48 pages. $1 and two stamps. PO Box 283, St. Louis, MO 63011. Write for distribution info.

**HORROR AND GORE** magazine/ comic/ book/ some video list available. Fangoria, Gore Zone to the more obscure, demented and sadistic. Deep Red, Toxic Horror, Gore Shriek and more. Write to Nate, 411 University Ave. Apt. #2, Syracuse, NY 13210.

**FILM. I'M IN FILM SCHOOL** and would like to write other DIY punks who make films. Into new wave, Woody Allen, satire and absurd comedies but want to hear from anyone whatever genres they like/ film. Please write! Siusan Moffat, 3555 Don Mills Unit 6-129, Willowdale, ON, M2H 3N3, Canada.

**YOUR SHIT IS MY FOOD!** 18 year-old SWF looking for mail of all sorts. I'll respond to anything. And if you mail me your picture, you've got mine. So don't waste time. Send me your deranged thoughts. Kelly Hennessey, 74-399 Old Prospector Trail, Palm Desert, CA 92260.

**MONOVISION IS ON THE AIR** in New Orleans- Garage punk rock-n-roll bands/ labels, get your music to N.O.'s cable TV subscribers 3/4" or VHS only. For more info, write or call: 120 1/2 North Solomon St., New Orleans, LA 70119. (504) 482-4146.

**"COME CLEAN"- NOT ANOTHER** fucking hardcore zine! Just opinions, stories and anything that happened to spew out my mind. In English from Spain. #2, $2 ppd. #1 and #2 together $3 ppd. Duncan Carson, (Obregon), Puente Colgante 36 30 A, 47007, Valladolid, Spain.

**BULK INCENSE** - high quality - wholesale prices - 90 varieties - 100 sticks for 5 bucks! - body oil too! Write for a free catalog! A Splifford production. 32 East Seventh Street #DU-1A, NYC, NY 10009.

**BIOCHEMICAL OXIGEN DEMAND #3** Out Now! In it: How to shave your pubes and much more! For a free copy send a long S.A.S.E to BOD c/o Alleycat, POBox 73, Midland Pk, New Jersey 07432. Thanks!

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**#2 NEW FANZINE** based in New York City. Bands and labels send stuff for review especially demos. We wont accept ads and wont review majors. Send stuff to Keith Werwa, 512 E. 5th Street 2-4, New York NY 1009. Thanks

**CHANGE OF ADDRESS** for all of you who tried writing me before, unless you're heard from me, I've not recieved your mail...If you've not written me, get off your ass and do so. Charlie Brown, 2500 E. Denny Way #203, Seattle WA 98122

**SLINKY GIRL LOST IN HER** own realm. Love to receive long personal stories, gorgeous photographs and confessions from you. I like spooky music, British boys, dreams, cheesy TV, and those rare minutes of vulnerability you can give me. Cease your boredome and send me things that will make me adore you. Bye now. Vaiden, P.O. Box 381982, Germantown, TN 38183-1982.

**DARK ENTRIES** zine needs your classifieds (mostly correspondence), poems and artwork. Political minded people welcome. Nothing racist or sexist. (Include optional $1.00 cash or stamps if you want the zine). Send to: P.O. Box 2458 Eastern Ave., Bell Gardens, CA 90201.

**MALE, 20** years, going to the USA this summer. Need cheap places to stay in LA, SF, SD, Chicago, NY. Please get in touch cos meeting people is the object of my visit. Also, anybody into correspondence? I like NBT, Gaunt, J Church, Cringer, etc. Write! Mellstock, Saxonwood Road, Battle, E. Sussex, TN 33 OEY, England.

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**SUBMIT TO ME!** Send me your poetry, comix, art, fiction, whatever. I badly need material for mySid Vicious/Jake Filth themed fanzine. Everybody who sends me something will get a free issue. Justin 101 Harrisburg Pike, Dillsburg PA 17019

**HUGS AND KISSES** from Whilybird/Jolly Mortals to everyone who made our tour a success: Marty, BJ, Mark, Shadow, Liz, Jeff, Slinky, Unwanted Guests, Var, Sean, Todd, Colton, Fred, Lee, Lee's Parents, SewerFish, "Turn it Up", Jimmy, Horace Pinker, John, Midget Farmers, JT, Brendan, Avail, Christie. See you this summer. Keep in Touch. P.O. Box 5431, Richmond VA 23220

**INTROVERTED** Anarcho-Nihlist Squatter, male, 21. Into Survivalism, reading, writing, pen art, punx-industrial noise, tribal/ metal precussion, improvised weapons, alcoholism, vegetarianism, violent cartoons, deranged thinking, conspiracy theories, collecting welfare, womyn with weapons + and a sick sense of humor a plus. Daniel Santiago, Tompkins Square St., P.O. Box 20927, NY NY 10009

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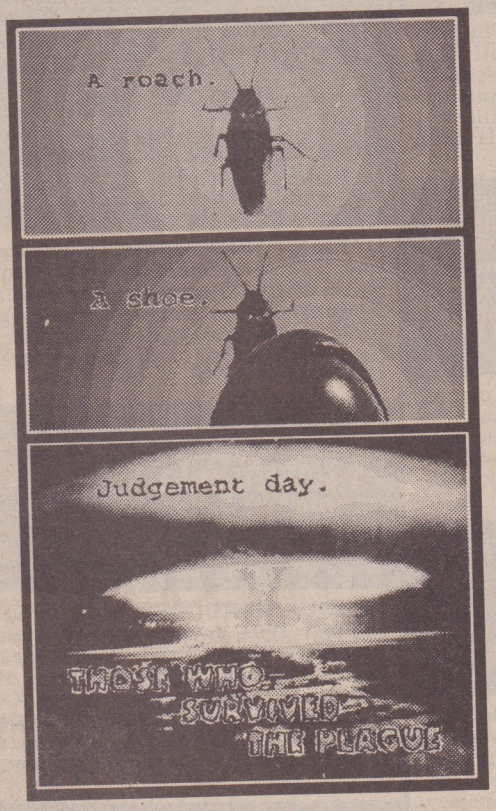


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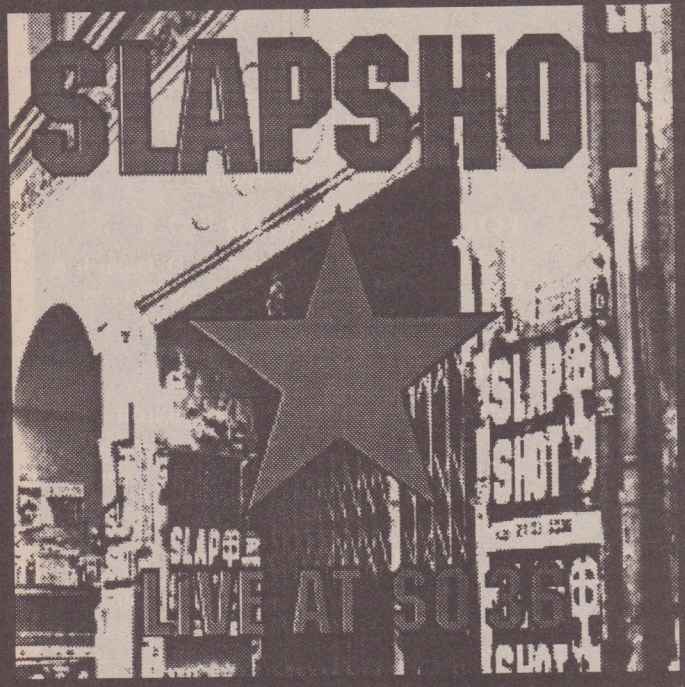


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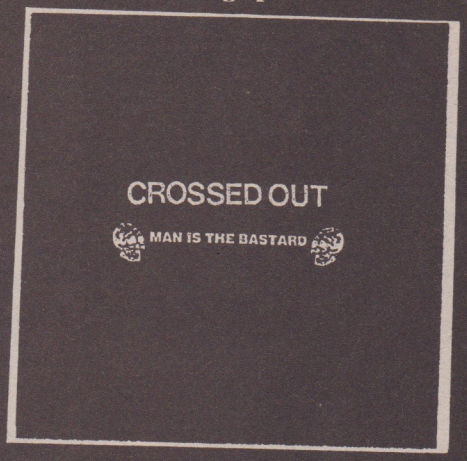


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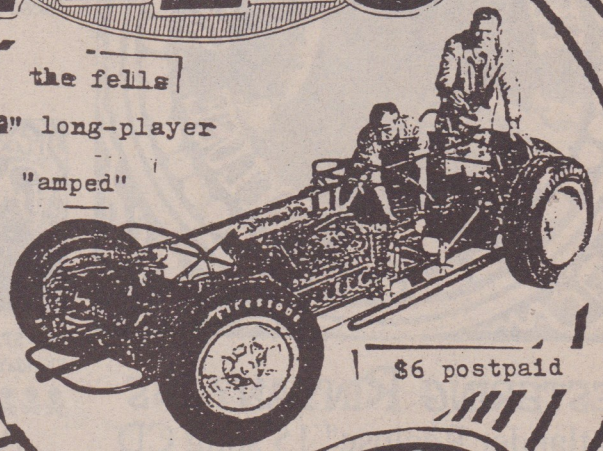

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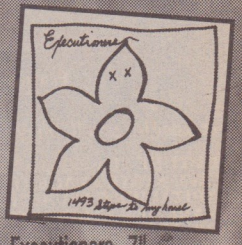


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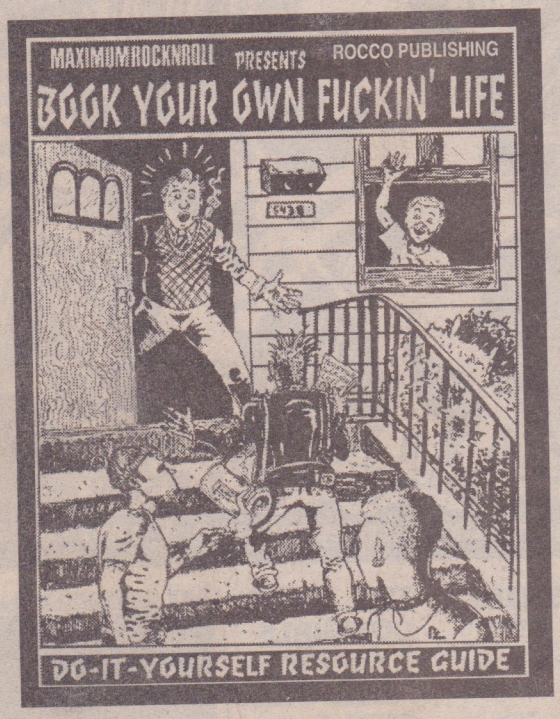


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